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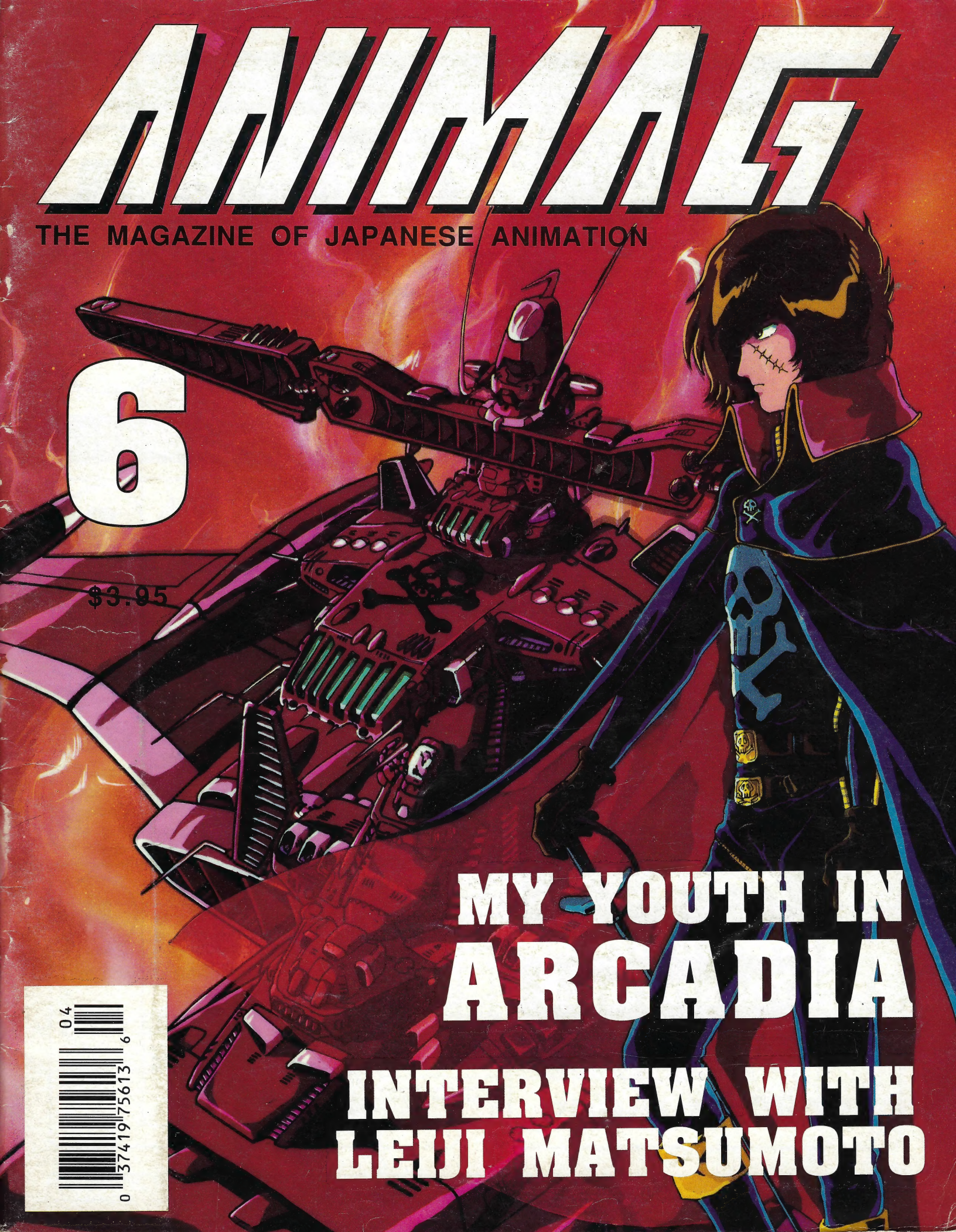
THE MAGAZINE OF JAPANESE ANIMATION



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MY YOUTH IN ARCADIA

INTERVIEW WITH LEIJI MATSUMOTO

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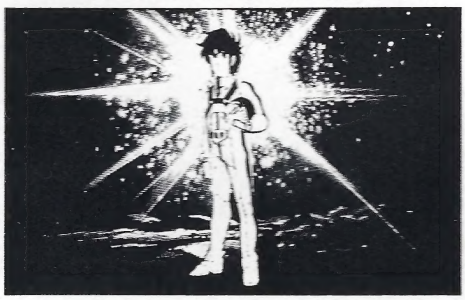

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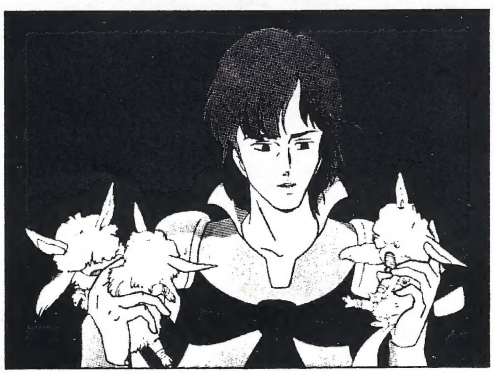

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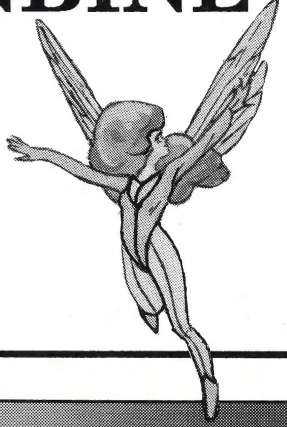

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Copy of our new fandom newsletter.

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EDITORIAL COMMENTS

Chuck Jones. Max Fleischer. Walt Disney. When you're talking about American animation, these are the three names most likely to come to mind. What about Japanese animation? The name of Leiji Matsumoto is not particularly well-known in the United States but in Japan, it's a household word. In the scope of his many achievements, Matsumoto is perhaps best known for his work on *Space Cruiser Yamato*, a series counted among the highest grossing animated works in Japan's history. Matsumoto's shows have been dubbed into several languages and released all over the world; the English-language version, *Star Blazers*, was compared favorably with *Star Trek*, caused an entire industry to reconsider the label "children's entertainment," and was met with rave reviews such as *Starlog*, who hailed the show as "one of the most entertaining space dramas ever created--animated or otherwise." After *Yamato*, a string of successes followed and the early 70s in Japan soon came to be known as the "Matsumoto Boom" years.

In this issue, *Animag* features an in-depth feature article on Matsumoto's 1982 hit, ***My Youth in Arcadia***, an action-packed story that reveals the origins of the pirates Harlock, Emeraldas and Tochiro and the great space battleship, *Arcadia*. *Animag* is also proud to feature an **exclusive interview with Leiji Matsumoto**, conducted in his home in Tokyo, Japan, in which Matsumoto discusses science fiction in Japan and the U.S., the cyberpunk genre, and the upcoming *Galaxy Express 999* series.

Zillion--Sega's fast-paced "shoot 'em up at home" game--was brought to the screen as an animated feature in 1986 under the title ***Red Photon Zillion*** by Tatsunoko Productions (*Macross*, *Speed Racer*).

Relatively unmerchandised but still interesting is ***Hajataisei Dangaio***, the story of four rebellious "weapons"--Mia Alise, Pai Sander, Lamba Nomb, and Roll Kulan--and the search for their identities. Get ready for director and character designer Toshihiro Hirano's (*Iczer-1*, *Megazone 23*) vivid and exciting robot action. As a bonus, an original *Dangaio* poster is included.

The continuing saga of Byston Well builds to a dramatic climax this issue with Episodes #39-49 of ***Aura Battler Dunbine***, in which-- but no, that would be cheating. Read it for yourself and see the nobility and the tragedy of humanity played out against the resting place of the soul.

Animag is pleased to introduce our new modeling column **Animated Plastic** and our new modeling correspondent, Revell Walker, a Tokyo resident and modeling enthusiast. Together, we'll be bringing you the latest modeling information from Japan, valuable assembly tips, and even help you create your own models.

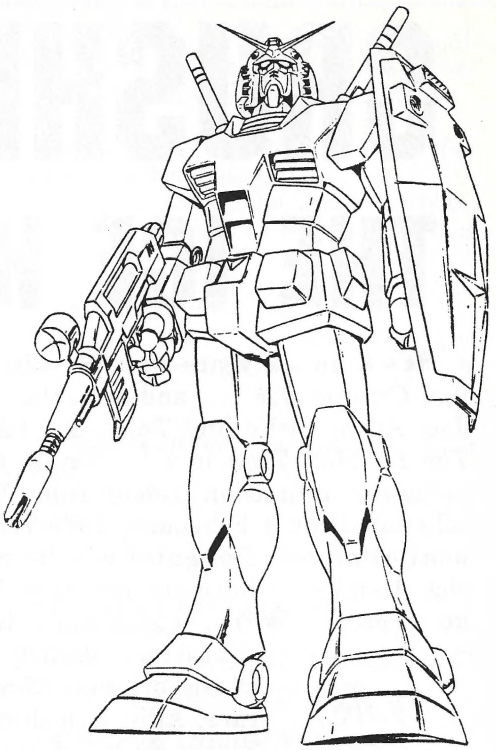
Like models? Mongo like models, especially well-fleshed ones with good personality. Mongo, free lance barbarian, aficionado of pretty girls and carp-on-a-stick, takes a stab at his first *Animag* writing assignment in **Mongo's Manga**, a new series celebrating the subhuman in all of us. Join one of the easiest-to-understand literary critics ever as he hacks and slashes his way through Japanese comics straight to your heart.

Trish Ledoux
Editor

ANIMATION UPDATE

MOBILE SUIT GUNDAM 0080:

A WAR IN THE POCKET



What was happening elsewhere during the One-Year War? Contrary to any expectations of a film sequel to *Char's Counterattack*, Bandai will release the next chapter in the Gundam saga in OAV (original video animation) format. *Mobile Suit Gundam: A War in the Pocket* will be a companion story to the original *Gundam* series, released in six 30-minute installments beginning this spring. Character designs will be by Haruhiko Mikimoto (*Macross*, *Gunbuster*) and mechanical designs will be Yutaka Izubuchi (*Char's Counterattack*, *Dunbine*).

The mobile suits in the OAV will be newly designed versions of the original suits that appeared in the first *Gundam* series. *A War in the Pocket* features the RX-78 NT-1 ("NT" stands for newtype), the fourth Gundam of the RX-78 series, according to author Yoshiyuki Tomino's novels and the animated *Gundam* series of television and theatrical releases. The suit was originally custom-designed for Amuro, but never made it to him. The NT-1 will not be making an appearence until the fourth episode of the OAV series.

"One of the main points of this series is that it moves away from the one constant previous to this . . . the new reformed man, namely, the newtype," says producer Kenji Uchida. "This series will not have any newtypes appearing [and is not] a complement to the other series, but a version of the Gundam universe from a totally different point of view. This time, I would like to strongly showcase the story of an ordinary boy, Al, who is suddenly pulled into the horrors of war, and what would happen to him physically and emotionally . . . . That's the aim for this series."

Besides of the changes in the way characters are being presented and other technical changes (such as explosions being soundless in the vacuum of space, and no light beams flying back and forth), the OAVs will have an entirely different and more realistic flavor than the original series. Get ready—a new saga has just begun!

THE WITCH'S EXPRESS MAIL

Close on the heels of his successful film, *My Neighbor Totoro*, world-renown animator Hayao Miyazaki (*Nausicaä*, *Laputa*) recently announced his next film, *The Witch's Express Mail*. The film will feature the return of the Miyazaki/Jo Hisaishi team; Miyazaki will direct in addition to serving as character designer, and Hisaishi will perform the music, which he has done for every Miyasaki film except one, *Caligostro's Castle*. The scheduled release date is summer of '89. *The Witch's Express Mail* is a fantasy based on the picture book of the same name by Eiko Kadono.

The story takes place in Europe a few years before our time, a small town where artifacts from various eras coexist. This anachronistic town enjoys television, for example, while biplanes fly in the skies. The main character, Kiki, is a thirteen-year-old witch who knows how to fly on a broom but hasn't mastered the making of potions. All witches must leave their parents at the age of thirteen and journey to find the town where they belong. On the night of a full moon, Kiki and her cat Gigi set off into the unknown.

CRUSHER JOE
THE ICE HELL TRAP

It's been six years since Sunrise released the original *Crusher Joe* . . . and now, the Crusher Joe team--Joe, Alfin, Ricky and Talos--are back. *Crusher Joe: The Ice Hell Trap* is a 60-minute joint release OAV (original animation video) from VAP and Sunrise, scheduled for a February, 1989 release. Seiji Kawamori (*Macross*, *Dangaio*) will be responsible for mecha designs. Character designer Yoshikazu Yasuhiko (*Venus Wars*, *Gundam*) has changed the characters slightly since the release of the original film; Joe is more mature, Alfin is looking a little different these days, Ricky seems to have grown a little taller (but his cocky personality hasn't changed at all), and Talos . . . well, he's still the same, but then, that's part of his charm.

Like the *Dirty Pair*'s WWWA (World Welfare Work Association), the Crusher Foundation is a "solve any problem" organization. Unlike the WWWA, the Crusher Foundation is run as private rather than government business, and can be hired by private individuals to accomplish anything from simple cargo transport to the terraforming of uninhabitable planets. Since they are private, the Crusher Foundation has the unfortunate tendency to attract disreputable clients and unsavory jobs. *The Ice Hell Trap* features one such assignment.

The OAV will be released as two individual 60-minute segments. The first will focus on the nature of the *Crusher Joe* universe, so that even the first-time viewer will gain a greater understanding of author Haruka Takachiho's (*Dirty Pair*) intentions. Takachiho himself will oversee dialogue, scenario and art designs to ensure a story faithful to his original vision. By comparison, the second installation in the series will be left *entirely* to Takizawa's discretion, and based on reports from the OAV's producers, is sure to be filled with action scene after action scene.

NEW ANIMATION

Films

• ***Romance of the Three Kingdoms***
The eternal Chinese classic of war and conquest is animated once more, this time by the directors of *Space Cruiser Yamato,* Osamu Katsumada and Toshio Masuda. Toei; 130 minutes. Release spring '89.

• ***Venus Wars***
The story of growing up in the war-torn planet of Venus by Yoshikazu Yasuhiko, director of *Crusher Joe* and *Arion*. Gakken/Shochiku, 100 minutes. Release Spring '89

• ***Anime Three Musketeers: The Adventures of Aramis***
The popular animated *Three Musketeers* TV series brought to the silver screen. Gakken/NHK, 45 minutes. Release March '89.

• ***Utsu no Miko*** **(Prince of Space)**
The struggles of a prince born in eighth century Japan, who must fight for his liberty because of his birth with ESP powers and a horn. Character designs are by Mutsumi Inomata of *Windaria* fame. Kadokawa, 60 minutes. Release march '89. Double billed with *Five Star Stories.*

• ***Five Star Stories***
The popular manga serial is finally animated. A space opera that spans four star systems and the battles fought there in giant combat suits called mortarheads. Kadokawa; 60 minutes. Release March '89.

• ***Gunhead***
A live-action giant robot movie with creative advice from the animation industry, including *Macross* mecha designer Shoji Kawamori. Filming began in December, 1988 with a budget of 2 billion yen (comparable to *Akira*). Sunrise/Bandai/Kadokawa/Toho. Release 7/22/89.

• ***The Witch's Express Mail***
Hayao Miyazaki's new movie, based on the book by Eiko Kadono. Tokuma Books/Yamato Transportations /Nippon TV Network, 98 minutes. Release Summer'89.

Original Animation Videos

• ***Magic Dragon War Chronicles 2: Magic Dragon Reincarnated*** **(Vol. 2 of 3)**
Further battles of four ancient dragons now reincarnated in human form in modern day Tokyo. Bandai; 30 minutes. Release 1/25/89.

• ***Vampire Princess Miyu: A Brittle Armor*** **(Vol. 3 of 4)**
Volume 3 of the occult horror series. Miyu encounters a mysterious phantom armor she cannot defeat. A demon friend of Miyu's companion, Lava, seems to be behind it. Soeishinsha/Pony Canyon; 30 minutes. Release 12/21/88.

• ***Cipher***
The story of love and friendship between Shiva, her effeminate twin brother Cipher, and Anice. The video will be in English with Japanese subtitles. Victor Music Industries. Release 3/3/89.

• ***Faerie King***
A fantasy based on the popular manga of the same title by Ryoko Yamagishi. Produced by Magic Bus, the studio that made *Monster City*. CBS Sony Group; 30 minutes. Release 12/21/88.

• ***Goku***
A tale set in 21st century Tokyo, concerning private investigator Goku Furinji. Based on the manga of the same title by Buichi Terazawa, creator of *Space Cobra* and directed by Yoshiaki Kawajiri of *Monster City*. Toei Video; 50 minutes.
Release January, '89.

• ***Crusher Joe: The Ice hell Trap*** **(Vol. 1 of 2)**
A new story of the Crusher Joe team featuring Yasuhiko character designs. Vap; 60 minutes. Release 89.

• ***Twin***
Motorcycle racing story based on the manga by Noboru Rokuta, creator of *F*. Japan Home Video; 45 minutes. Release 1/24/89.

• ***Violence Jack: Hell Street***
Jack gets buried alive in Shinjuku with fashion models after an earthquake. Soeishinsha/Japan Home Video; 60 minutes. Release 12/21/88.

• ***Riding Bean***
The tales of Bean, underground courier of anything. Character design by Kenichi Sonoda. Toshiba Video Soft. Release 2/25/88.

• ***The Gospel of One Pound***
A Rumic World video of a love story between a boxer and a nun. Shogakukan/Victor Music Industries; 50 minutes. Release 12/2/88.

• ***Mobile Police Patlabor: Section 2's Longest Day*** **(Vol. 6 of 6)**
Part 2 of the "Longest Day" episode. Can the Patlabor squadron save Tokyo from the coup d'état? Bandai; 30 minutes. Release 12/10/88.

• ***Starship Troopers*** **(Vol. 3 of 3)**
Johnny saves his love. Bandai; 50 minutes. Release 12/17/88.

• ***Space Family Carlbinson***
A comedy following an extraterrestrial family's adoption of the Terran orphan, Corona. Tokuma; 45 minutes. Release 12/21/88.

• ***Bubble Gum Crisis: Moonlight Rambler*** **(Vol. 5 of 13)**
The Knight Sabers save Tokyo from . . . vampires? Toshiba EMI; 45 minutes. Release 12/25/88.

• ***Dragon Century—Chapter Magic—R.C. 297 Lericia*** **(Vol. 2 of 2)**
A post-civilization fantasy of dragons and demons. Kubo Books; 30 minutes. Release 12/25/88.

• ***Aim for the Top!*** **(Vol. 2 of 3)**
Smith picks Noriko for his partner. Bandai/Victor Music Industries; 60 minutes. Release 1/1/89.

• ***Imaginary War Chronicles: Miroku*** **(Vol. 1 of 6)**
Ninja fantasy based on the manga by Ken Ishikawa, where ninjas are actually espers. Tokuma; 30 minutes. Release 1/10/89.

• ***Legend of the Galactic Heroes*** **(Vol. 1 of 26)**
Volume 1 of an incredible 26-volume *weekly* original video series. It's a grand space opera depicting the battle between the powerful Galactic Empire and the Free Planets. Tokuma/Kitty Film; 30 minutes. Release 12/21/88.

• ***Hengetaimayako Carla Dances!***
Release date pushed back because the movie version will be released in spring of the same year. Toshiba Video Soft; 70 minutes. Release Fall '89.

• ***Yoma*** **(Vol. 1 of 2)**
A fantasy by Kei Kusunoki. Toho; 40 minutes. Release 3/89.

• ***Cleopatra D.C.***
An action story concerning Cleopatra, C.E.O. of the Corns conglomerate. Based on the manga of the same title by Kaoru Shintani (*Area 88*). Toei Video; 30 minutes. Release 4/28/89.

• ***Mobile Suit Gundam 0080: A War in the Pocket*** **(Vol. 1 of 6)**
Side story during the One-Year War. Bandai; 30 minutes. Release spring '89.

• ***Lupin III Pilot Film***
The pilot film for the original *Lupin III* TV series. Toho. Release spring '89.

• ***Shonan Motorcycle Gang IV: Blue Dawn***
Further adventures of the Shonan Motorcycle Gang. Toei; 50 minutes. Release spring '89.

• ***Kimagure Orange Road: White Lovers***
Orange Road original video. Toho; 25 minutes. Release spring '89.

• ***Kimagure Orange Road: Hawaiian Suspense***
Orange Road original video. Toho; 25 minutes. Release spring '89.

• ***Earthian***
Based on the popular manga by Yun Takagawa. Toshiba EMI; 45 minutes. Release spring '89.

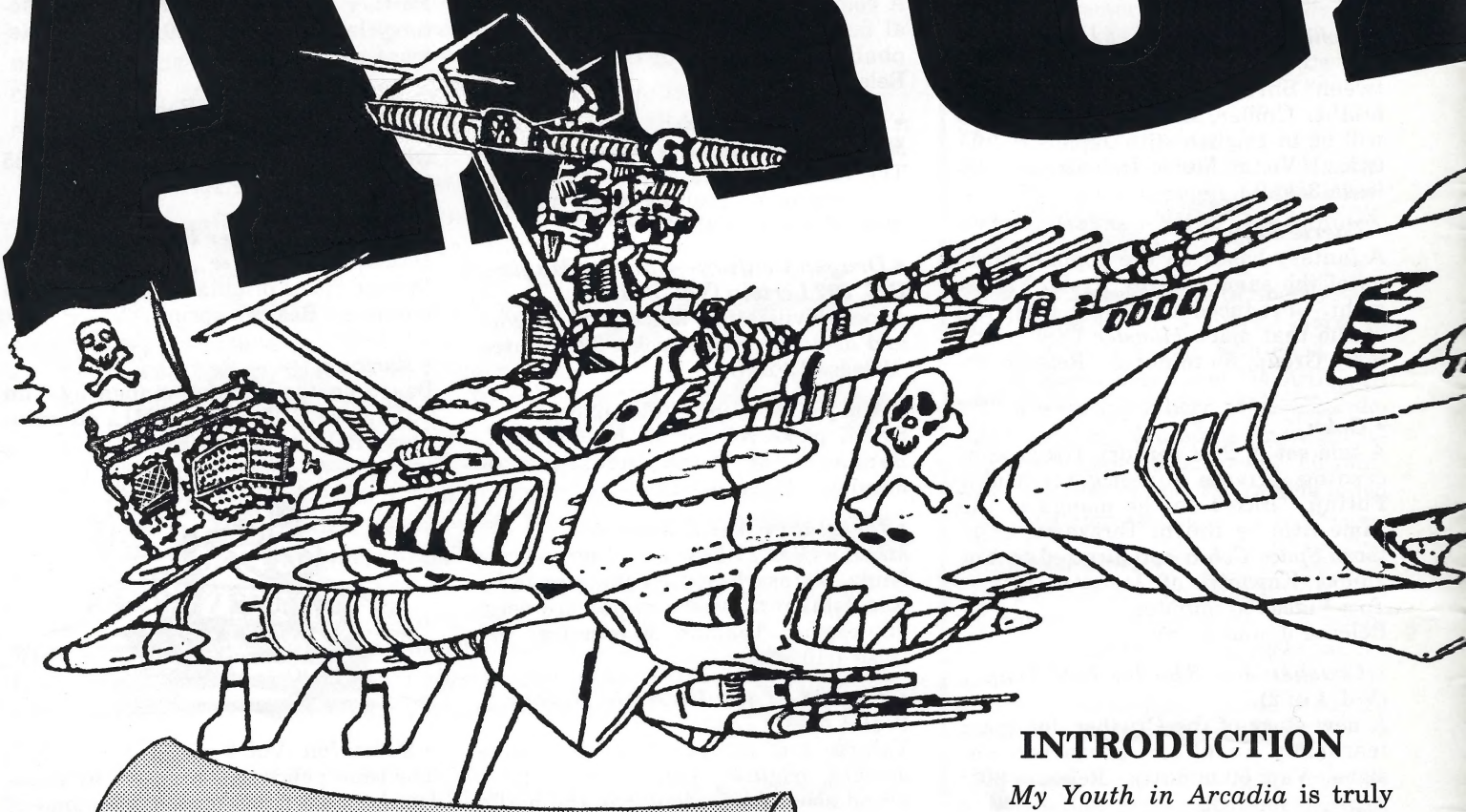
• ***Dominion*** **(Vol. 3 of 4)**
The tank police video is back by popular demand. Based on the manga of the same title by Shirow Masamune, probably best known for his other works including *Appleseed* and *Black Magic*. Toshiba Video Soft. Release fall '89.

• ***Explorer Woman Ray*** **(Vol. 1 of 2)**
Based on the popular manga serialized in *Comic Nora*. Toshiba Video Soft; 30 minutes. Release spring '89.

• ***Taiman Blues*** **(Vol. 3 of 3)**
Based on the popular manga by Yu Furusawa. Tokuma; 30 minutes. Release 4/25/89.

Leiji Matsumoto's Paean to Courage, Youth, and Freedom

MY YOUTH IN ARCA

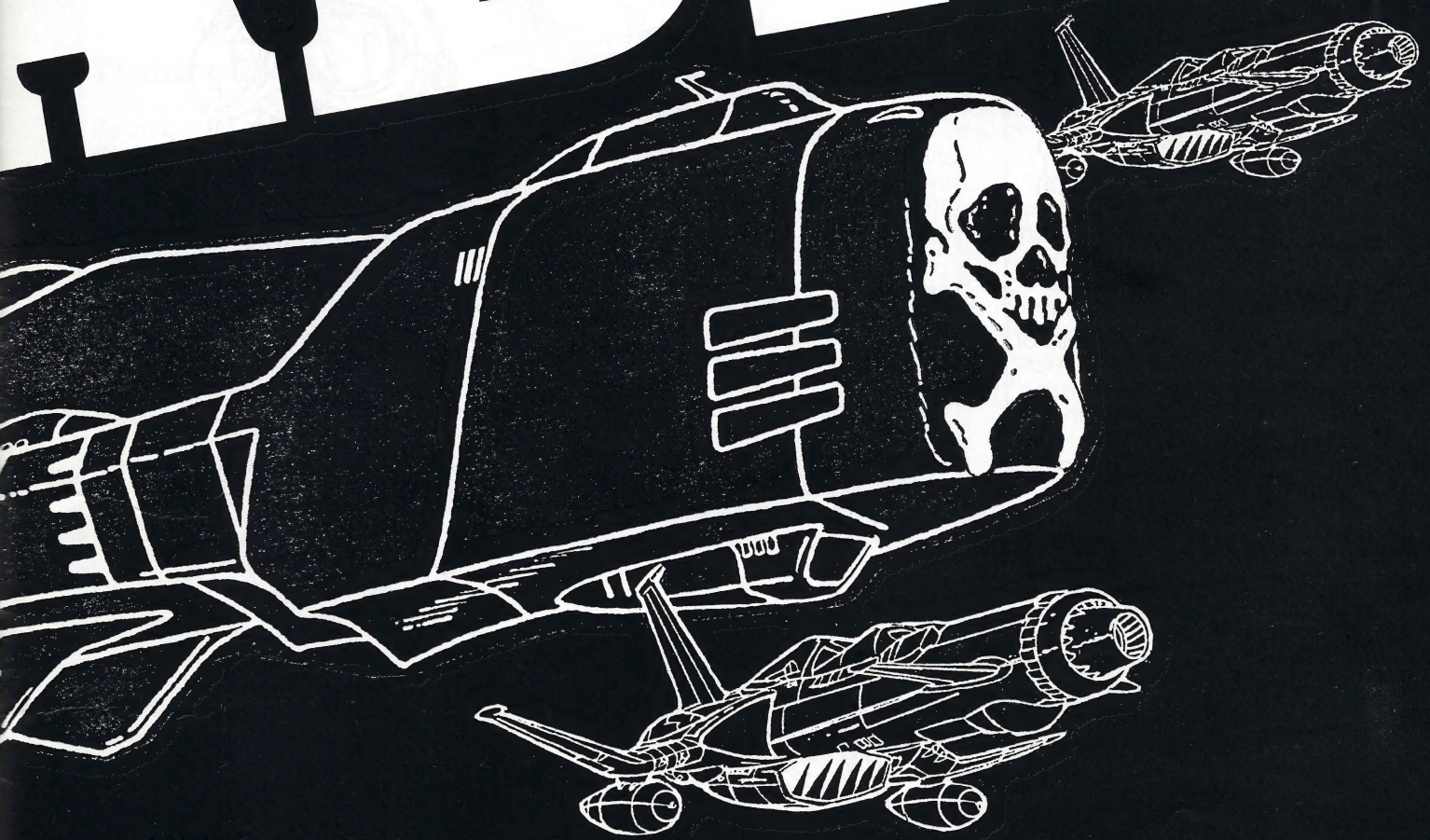


Now is the time of Arcadia's launch, the ship of hope and courage. Carrying the flag of freedom is the ship of men who stake their lives upon that flag, fighting for what they believe in . . . for the beliefs inside their hearts. Under his flag, Harlock lives freely. Now is the time of Arcadia's launch. Burning with love, youth and courage, Harlock departs the Earth.

INTRODUCTION

My Youth in Arcadia is truly a film that was a long time in the making . . . 29 years in the making. Captain Harlock, the main character of *My Youth in Arcadia* and artist/writer Leiji Matsumoto's favorite archetype, was originally known as "Captain Kingston" in the manga Matsumoto drew as a 15-year old boy in 1953. Matsumoto, now 50, admits that it was a long and hard road from the days of penciling girls' manga to finally being able to choose his own projects.

ADIA



Harlock is part of that choice. *My Youth in Arcadia*, an animated film detailing the origins of the space pirates Harlock, Tochiro and Emeraldas, was released during the summer of 1982 by Toei Animation. The film featured a soundtrack with classical themes (including Albinoni's *Adagio*), meticulously detailed, historically correct mechanical designs, and characters created in the unique Matsumoto style.

Among the character voices for the film was Japan's beloved actor Yujiro Ishihara, the "John Wayne" of Japanese cinema, who did his first and only character voice work in *MYIA* as Phantom F. Harlock (after his death in 1987, it was said that virtually every actor in Japan attended his funeral).

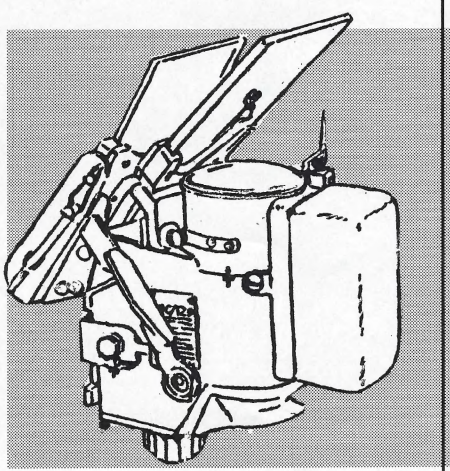
The adventures of Captain Harlock and the crew of *Arcadia* continue in the 1982-1983 TV series, *My Youth in Arcadia: Endless Voyage SSX*. The series ran 22 episodes. Toei also produced the 1978-1979 TV series, *Space Pirate Captain Harlock*. It is interesting to note that although *My Youth in Arcadia*, *Endless Voyage SSX* and both *Galaxy Express 999* films were produced before *Space Pirate*, according to Matsumoto's plot continuity, the *Space Pirate* story line occurs first.

My Youth in Arcadia is a very personal story for Matsumoto. The film's title is a double entendre characterizing the feelings and emotions associated with both Harlock and Matsumoto's own youth.

CAST AND MECHANICS

The Journal, Arcadia

A book in which the memoirs of the aerial explorer Phantom F. Harlock is recorded and passed through many generations of the Pirate Knight Harlock line.



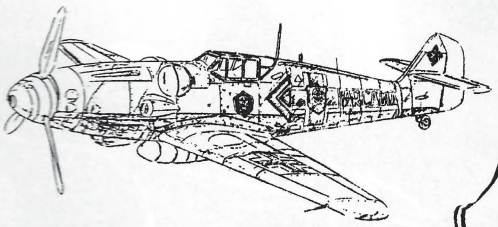
Rev. C-12 D

The symbol of Harlock and Tochiro's freedom, a precision targeting scope from Phantom F. Harlock II's Messerschmidt Bf109G-6 fighter which is passed down to Harlock of the 30th century. The Rev. C-12 D plays a crucial role in *Arcadia*'s destiny.

Phantom F. Harlock

An aerial explorer with the avowed lifelong dream of conquering the air throughout the world, Phantom F. Harlock embodies the soul of the samurai in his unswerving dedication to his principles.

Part of his legacy to his son is the book entitled *My Youth in Arcadia*, in which Phantom F. Harlock records his aerial exploits.

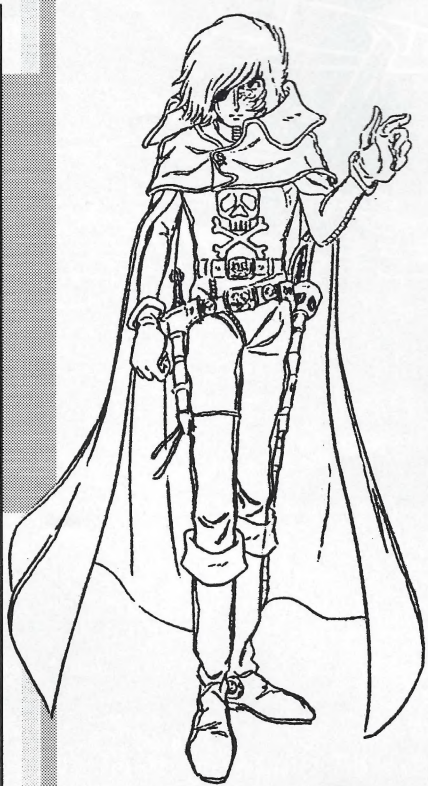


Harlock's Messerschmidt Bf109G-6

Phantom F. Harlock II

Son of the original Phantom F. Harlock, he is an Iron Cross pilot during WWII and, in the Pirate Knight Harlock tradition, remains true to his ideals no matter the cost.

Phantom F. Harlock II pilots the Messerschmidt Bf109G-6 and possesses the precision sight Rev. C-12 D, which plays a vital role in the destiny of his descendants. Although he has a cynical, disillusioned aspect to his character, Phantom F. Harlock II is an honorable man and retains personal integrity and compassion.



Captain Harlock

As former captain of *Death Shadow*, Harlock wore the Solar Federation uniform with a black collar, an insignia indicating extreme honor earned in combat. Harlock is stern and unyielding in the face of adversity and maintains a proud adherence to tradition. His beliefs, his flag, is to fight only for what he believes in and nothing else. Harlock's Heidelburg-style dueling scar is a symbol of the pain and suffering of life, a warrior's fierce reminder. Together with his great friend Tochiro, Harlock sets sail on his endless journey with the incredible space battleship *Arcadia*.

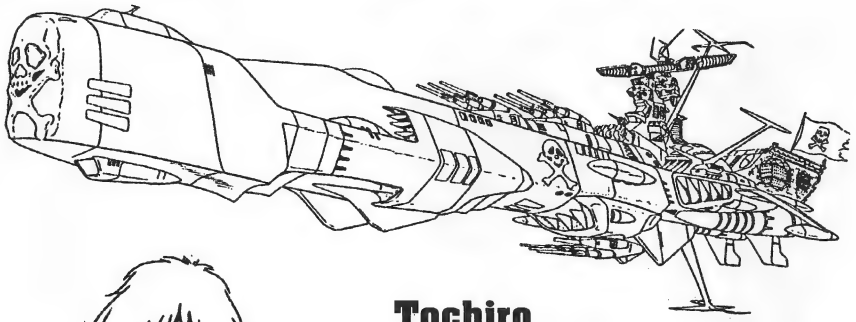
Toshiro Oyama

Ancestor of Tochiro, Toshiro Oyama is a technical exchange engineer sent to Germany from Japan during WWII. He is also an optical instrument designer with the dream of working on a project with a future, such as a moon trip.

His empathy causes him to forge a bond of friendship between his and Harlock's lines that will never die so long as their respective bloodlines exist.

Arcadia

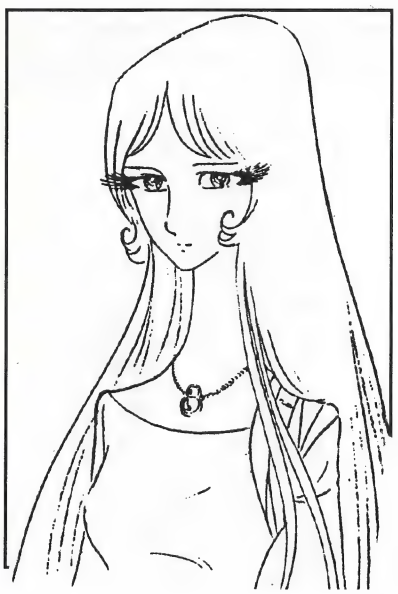
The mighty space battleship *Arcadia* was created by Tochiro in an underground secret dock beneath Illumidas Headquarters.



Tochiro

Chief Engineer of Ex-Solar Federation, Tochiro also bears the black collar insignia of extreme honor earned in combat. Harlock's truest friend, a genius and the creator of the magnificent *Arcadia*, Tochiro is undoubtedly the greatest engineer of his generation--and considering that he managed to secretly construct *Arcadia* beneath Illumidas Occupation Headquarters, an expert in subterfuge. Tochiro is easily moved to emotional outbursts of empathy.

Tochiro's exaggerated physical features are a caricature of the humble, self-effacing Japanese stereotype. He sports an unruly mop of brown hair, a pocket protector full of pens, and owlish glasses.



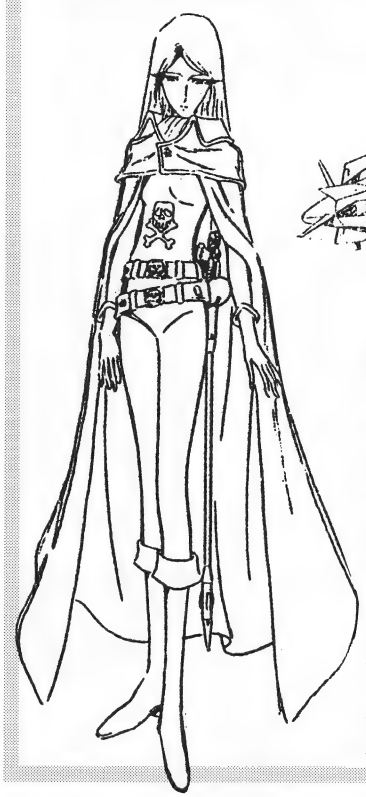
Maya

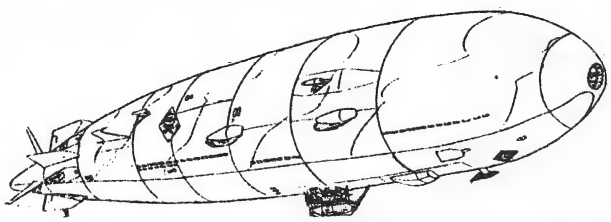
The voice of Radio Free Arcadia (codename: The Rose) and the Madonna-like figurehead behind Earth's rebellion against Illumidas, Maya is Harlock's lover.

Maya is a pale blonde habitually dressed in white. She seems to be the perfect picture of innocence, sacrifice and purity of purpose.

Queen Emeraldas

The magnificent space ship of the Free Space Trader Emeraldas, designed in the image of a dirigible.





Emeraldas

A beautiful, notorious Free Space Trader who travels the trade routes as she wills and keeps her own counsel, Emeraldas is no one's enemy and no one's ally. Upon meeting Harlock and Tochiro, she is moved for the first time to join a cause, the battle against the alien Illumidas.

Emeraldas is captain and sole living occupant of the *Queen Emeraldas*, a classic galleon-styled space ship. Her crew consists entirely of androids with female voices. Emeraldas' ankle-length hair is the color of flame and her eyes are violet. She wears a shipsuit the color of old blood.

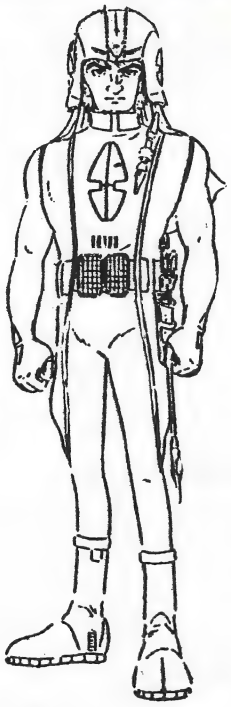
Tori-san

An eerie black bird with a whip-cord-thin neck with a limited mimic ability. Tori-san is rescued from the destroyed planet Tokarga by *Arcadia* and joins the ship during her adventures.

La Mime

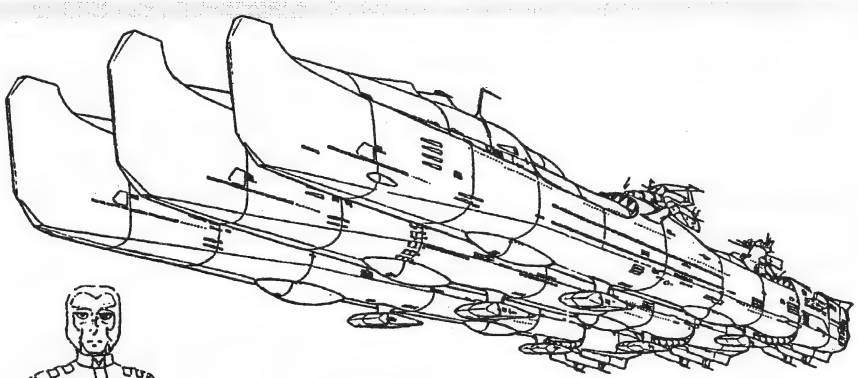
A cyborg and former aide de camp to the Prime Minister of the Illumidas Occupation Cabinet, La Mime is a highly efficient administrator yet retains her humanity and fears Zoll's planet of Tokarga will meet the same fate as Arozaurus, La Mime's home planet which was destroyed by Illumidas forces.

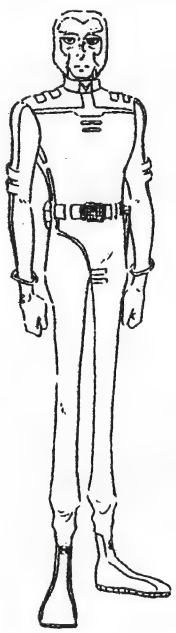
La Mime's long hair is metallic-bright. Her cybernetic eyes glow pale and eerie from a perfectly formed face that does not include a mouth. She wears a one-piece black shipsuit.

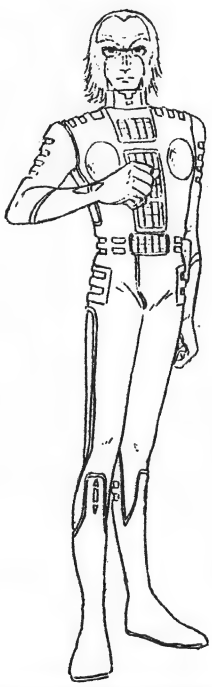


Zoll

A Tokargan mercenary who befriends Harlock, who he has fought in the past in the Castlemaine star cluster. Although he was hired as a mercenary by Illumidas, he revolts against them and joins Harlock and *Arcadia* when he discovers their plans for Tokarga.







Zeda

Supreme Commander of Earth Occupation Forces, an honorable, chivalrous man who is Harlock's respected adversary. Zeda is envious of Harlock's ability to live freely under his own flag, fighting only in what he believes in, and develops a wish to duel with him ship to ship, *Arcadia* to *Starzat*.

Murigison

Second in command to the Illumidas Occupation Forces under Zeda. Murigison is a boastful, ill-tempered enemy of humanity who is constantly in disagreement with Zeda.

Triter Baykoch Hadol

De facto Prime Minister of Earth and quisling. A human, Triter bears no ill will toward Illumidans and professes that peaceful coexistence between Illumidas and Earth is possible.

PROLOGUE

The sound of thunder boomed in ominous time to great, jagged flashes of lightning as Phantom F. Harlock navigated his plane toward Port Moresby, New Guinea.

It was an age of aerial exploration. Phantom F. Harlock, an explorer with the avowed lifelong dream of conquering the air throughout the world, must confront his greatest challenge: the Owen Stanley Mountains. Phantom F. Harlock must navigate one of the most treacherous aerial courses in the world . . . and face the Witch of the Owen Stanley Mountains, a malign spirit who symbolized the opposition to Phantom F. Harlock's dream.

Phantom F. Harlock

The fearsome Witch began to laugh, mocking his determination to follow his dream no matter the cost. To conquer the Witch Harlock must gain altitude . . . and the only way he could achieve that would be to jettison all but ten precious minutes of fuel.

There was no going back.

With no regrets for his life or his beloved plane, *Arcadia*, Phantom F. Harlock kept flying with confidence even as the engines began to stall.

"If you do not abandon you dream, it will never vanish," said Harlock. The cruel laughter of the Owen Stanley Witch was the last thing Harlock heard.

The End of the Solar Federation

The long war between the Solar Federation and the invading aliens, Illumidas, has finally reached an end. It is the mid-30th century. Harlock, captain of the Solar Federation ship, *Death Shadow*, is transporting a cargo of refugees from Earth's colonies in space when he is contacted by Illumidas Earth Occupation Force, demanding a surrender flag be hoisted. Harlock recognizes the voice of Radio Free Arcadia now coming over the radio as the figurehead of the rebellion, The Rose . . . in reality his lover, Maya.

Harlock deliberately crash lands *Death Shadow* at the Illumidas base in order to prevent the enemy from using the ship against Earth. As he leaves his former command with a leather-bound book in hand, Zoll, a Tokargan mercenary, confronts Harlock and relieves him of his gun. Zoll instructs Harlock to appear for debriefing at Illumidas headquarters at 10:00.

Several resistance fighters are slain as Harlock makes his way to his rendezvous site with Maya. He fights his way to the area of Maya's broadcast console and finds, instead of his lover, a vibrant red rose.

At Illumidas headquarters, Zoll introduces Harlock to Illumidas Occupation Force Supreme Commander Zeda, who returns the book *Arcadia* to Harlock, scoffing that a book can't help win battles. La Mime announces the arrival of Triter, Prime Minister de facto of the Illumidas Occupation Cabinet. He greets Zeda, who reminds Triter that the capture of The Rose has failed once again. Murigison, second-in-command, offers Harlock a position with the Illumidas. Harlock refuses. Murigison tells him to get food coupons from La Mime and go, snarling that he'll never fly again.

My Friend, My Life

In a cheerless tavern, Harlock meets a small Japanese man who is tearing into his rations with gusto. Harlock sympathizes with him, feeling that all anyone can do at this time is eat. The man sets down his tray after finishing his meal and leaves the table. As he passes Harlock he leaves a large bottle of *sake* and echoes Harlock's sentiment about survival being all that is left to do.

Several troublemaking Illumidan soldiers attack the short man as he attempts to leave the tavern. Harlock's gloved fist appears from out of nowhere and collides with an Illumidan face, causing a great gout of blood. The fight soon escalates out of proportion, the entire bar getting involved including the bar girls and the bar madam. Harlock and his new friend dominate the fight, knocking Illumidans unconscious left and right with little effort.

Sirens wailing, the authorities soon arrive. The Japanese man introduces himself as Tochiro and announces that he's leaving now. Harlock joins him.

Harlock and Tochiro are discussing the rebellion when Illumidan troups arrive, headed by Zoll, and take the two into custody.

Within an Illumidan laboratory, Zoll paces before the supine forms of Harlock and Tochiro. Utilizing data previously obtained, Zoll has discovered a common area between them in their memory genes, that section of human DNA that preserves the memories of a person's existence.

Zoll

Zoll is intrigued by the common area and wishes to revive the past experiences of Harlock and Tochiro's ancestors with highly complex machinery.

A light begins to emit from the machinery as Harlock and Tochiro are transported back in time.

It is World War II. Phantom F. Harlock II is dog fighting for his life in the skies of Europe with his Messerschmidt Bf109G-6. He barely manages a landing on the *autobahn*. Harlock is prying something from the cockpit of his fighter as a Japanese man runs up and warns him to get away from the plane, saying that it will soon explode. Working together they manage to extract a precision targeting sight, a Rev. C-12 D, and clear the explosion.

Harlock and the Rev. C-12D

The two men introduce themselves. Toshiro Oyama is a technical exchange engineer, working as an optical instrument designer. One of the last members of Harlock's squadron locates Harlock and tells him that all the remaining fuel has been placed in the last plane for a final mission. Toshiro follows Harlock to the plane. As Harlock hastily attempts to install the Rev. C-12 D, Toshiro paints the legend "Arcadia" and a pirate icon on the side of the plane. At last the plane is ready. Harlock makes an abrupt decision and stows Toshiro in a compartment in the rear of the plane, telling Toshiro not to blame him if he gets shot.

They are aloft. The battle rages around them, blasting a hole in the side of the plane which narrowly misses Toshiro. The ME Bf109G-6 takes another hit and begins to handle strangely. Harlock lands *Arcadia* 500 meters from Switzerland, emerges from the cockpit, and crosses to the rear compartment while urging Toshiro to hurry. There is no answer. Harlock exclaims in concern when he sees that Toshiro has tied the aileron wires that disconnected during the battle to his wrists, which are now lacerated and torn.

Harlock lifts Toshiro onto his back and wades into the river when they hear a corp of French Resistance approaching, not stopping until they reach the other side. Harlock hands Toshiro his most prized possession, the Rev. C-12 D precision sight, and heads back across the river to face the consequences. A bullet rips into Harlock's arm and he winces in pain. He turns away from Toshiro clutching his wounded shoulder and begins the journey back. As Phantom F. Harlock II fades into unconsciousness he hears Toshiro's voice.

"Harlock! As long as my bloodline exists, our friendship will not die!"

No One's Enemy, No One's Ally

The seated figures of present-day Harlock and Tochiro watch the setting sun together. It has been over a thousand years since the days of those ancestors . . . .

Triter and Zeda arrive unannounced. Triter informs them that the analysis has proven them innocent of revolt and after ordering Tochiro away, asks Harlock to transport troops to Tokarga which will annihilate the planet. Harlock is aghast and refuses. Triter maintains that Earthmen must cooperate with Illumidas in order to ensure the safety of Earth.

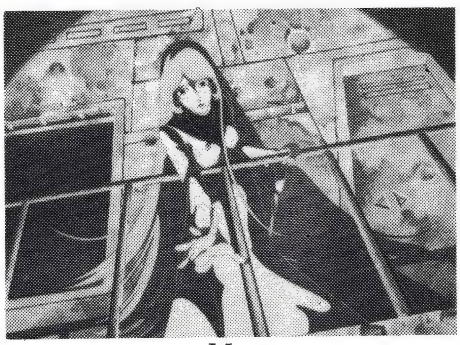
Tochiro notices a magnificent space ship in the skies above him and rushes to the landing site. The tall woman standing before him introduces herself as Emeraldas, a Free Space Trader. Tochiro introduces himself and observes that her ship is very badly scorched. Emeraldas states that she failed to cross the Flame Stream Prominence, also known by some as the Owen Stanley Witch of Space.

***Gohrum*!**

La Mime makes a dangerous escape from Illumidan Headquarters to visit the barracks of the Tokargan mercenaries to warn them of the Illumidan plans for Tokarga. La Mime confesses that she read the Commander's secret coded order.

Harlock is on his way to an assignation with Maya. He begins to run when he is spotted by an Illumidan searchlight. Two Earthmen rush into the Illumidan ambush and are quickly killed. Harlock overwhelms the gunman and relieves him of his rifle. He shoots at several Illumidans while diving for cover.

Above and behind him Maya slinks into a doorway and whispers his name. A blast of rifle fire burns agony into Harlock's right eye. Harlock puts his hand to his eye, the blood streaming between his fingers. Another blast rips into his right shoulder and then another burst hits his left shoulder. Harlock staggers blindly toward Maya. A flicker of laser fire whizzes just past Maya's shoulder. She bolts for the protection of the doorway, leaving Harlock's bloody field of vision.



Maya

"Fire!" yells the Illumidan leader. Harlock reaches for her desperately, hearing her name echoing in his mind as the redness turns to black and he becomes mercifully numb.

Emeraldas spots Harlock as he makes his staggering way to the landing site of the *Queen Emeraldas*. Emeraldas calls a greeting. Tochiro descends from the inside of the ship, where he has

been making repairs. Still hidden from the firelight, Harlock asks in disbelief if Tochiro really fixed the ship. Tochiro says yes, and she can fly, as well. Harlock groans and passes out.

Harlock, Emeraldas and Tochiro are seated around a fire beneath the shadow of the *Queen Emeraldas*, listening to the voice of Radio Free Arcadia broadcasting a personal message to Harlock, telling him no one will blame him if he leaves. The broadcast abruptly ceases. Harlock asks Emeraldas to let him steal her ship. Before she can respond, a group of Tokargan mercenaries approach with Zoll and La Mime. La Mime implores Emeraldas to let them use her ship to go to Tokarga, telling of the tragedy her home planet suffered at Illumidan hands. It's also the fate of Earth, La Mime says.

Moved, Harlock apologizes to Zoll for his angry reaction to his arrival. Emeraldas tells the Tokargans to use her ship. Tochiro interrupts, saying that Emeraldas will lose her Free Trader qualification. "We'll use another ship," he says reasonably. Harlock gasps in surprise. Tochiro says that they must go to Tokarga in place of Zoll, and that he's been waiting a long time for a worthy captain for the ship he's been building. The plan is that Zoll stay behind on Earth and pretend loyalty to Illumidas while Harlock, Tochiro and the remainder of the Tokargans go to Tokarga.

Emeraldas proposes a toast to Tokarga's future, to the brave Zoll, and to La Mime's zeal. "*Gohrum*!" she exclaims, a Tokargan word meaning "bless our way."

***Arcadia . . . Hasshin*!**

Mobs of armed Earthmen storm the Illumidas headquarters but they are outnumbered in manpower and technology. The *Queen Emeraldas* begins her departure. In the underground hangar, Tochiro proudly reveals the ship built to fulfill the dreams of their ancestors, the *Arcadia*. Once on board, Tochiro explains that he built the ship with the technology inherited from his ancestors.

Tochiro makes the final preparations for *Arcadia*'s maiden flight. Harlock removes a black shipsuit with a skull and crossbones upon the chest and a similar flag from a small case that was delivered to him by Maya's courier. The walls around them begin to crumble beneath the thrusting urgency of *Arcadia*'s engines. The spurs of Harlock's boots ring musically as he steps to the helm and gives the command:

"*Arcadia . . . hasshin*!"

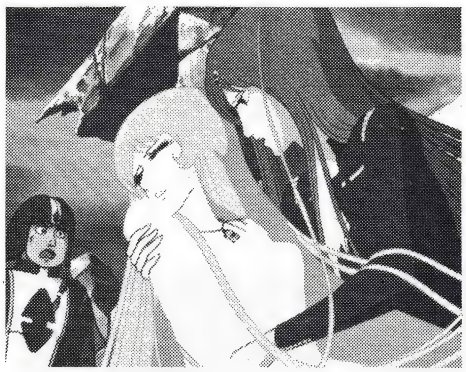
The rumble builds to a deafening roar at Illumidas headquarters. *Arcadia* erupts into the sky in a glorious fury. From the skies, Emeraldas waves farewell to Harlock and *Arcadia* from *Queen Emeraldas*. On Earth, Maya moans and collapses to the ground, where she had been watching Harlock's departure. Maya's attendant rushes to her side as a squad of Illumidan soldiers encircles them, rifles at the ready.

Harlock and Tochiro have at last fulfilled the dream of their ancestors. On the bridge, they prepare for the voyage to Tokarga. The Illumidas Occupation Force Radio commands them to halt immediately, a command which they ignore. Suddenly the viewscreen changes from a view of Earth to a terrifying scene.

Emeraldas and Maya have been captured and are being crucified. Triter announces that *Arcadia* must return by 6:00 a.m. tomorrow or both Emeraldas and Maya will be publically executed. La Mime pleads with Harlock to return to Earth but he remains silent, stony-faced.

Ravens caw racously above Emeraldas and Maya in the predawn light. Murigison slaps Emeraldas harshly when she refuses to respond to his baiting. As the leader begins the command he is shot before he can finish the word. The Tokargans are leading a revolt against the Illumidans.

Zeda watches the battle from his skimmer and leaves the scene. Suddenly Murigison spots a freed Maya being led away by Emeraldas and shoots her in the back. Emeraldas catches her as she begins to fall. Backing into a retreat, Murigison fires at Emeraldas, the blast searing its way across the left side of her face.



Emeraldas and Maya

Emeraldas slumps to the ground, her face bleeding, Maya still in her arms. Zoll is shot by Murigison but the shot that finally fells him comes from Triter, who has shot Zoll in the back. Zoll groans once and looks up into the camera broadcasting the scene to *Arcadia*.

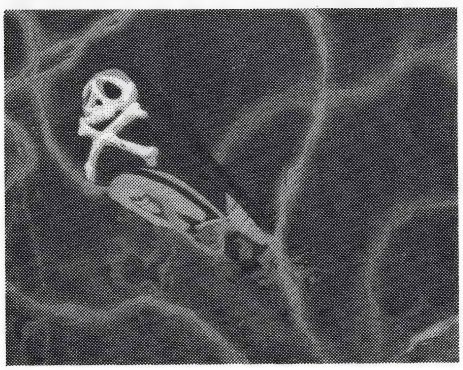
He apologizes for not fulfilling his promise to protect Maya and dies. As the scene plays on *Arcadia*'s viewscreen, Harlock orders Tochiro to raise their flag and set a course for Tokarga.

On Earth, Emeraldas and Maya recuperate from the attack. Maya begs Emeraldas' forgiveness, since she urged Harlock to escape from Earth in the first place. Emeraldas reproves her, saying that sooner or later, she or Zoll would have done the same.

Arcadia finally reaches Tokarga. On the surface, Harlock and La Mime find Zoll's sister, Mira, who is being watched over by an eerie black bird. Elsewhere, the Tokargan veteran encounters the ragtag remains of the Tokargan army and rejoices. With only moments before a planet demolition bomb is ignited, they

return to *Arcadia*. The planet explodes with a burst as bright as a sun. The Tokargans watch, horrified. Harlock keeps his arms sternly crossed, his eye(s) closed.

Standing above a blue-lit computer navigation screen, Tochiro informs Harlock that they cannot avoid meeting the Illumidas fleet, unless they change course to the Flame Stream Prominence. The flames around *Arcadia* begin to climb higher and higher, increasing in intensity and energy drain which feeds off *Arcadia*'s strong life reaction. The cruel, mocking laughter of the Owen Stanley Witch of Space is heard throughout the ship. After Mira dies, the Tokargan mercenaries realize they are doomed to extinction.



The Arcadia in the Flame Stream Prominence

Suddenly, *Arcadia* gains thrust and pulls out of the fiery hell that is the Witch, who begins to scream in fury. Tochiro laughs that they've beaten the Witch. Harlock nods once, acknowledging his opponent. La Mime stands in the doorway with the lifeless body of Mira in her arms, saying that not only Mira died. Harlock and Tochiro rush frantically toward the airlock. La Mime enters the area behind them, Mira still in her arms. Harlock and Tochiro are horrified to discover that every last man of the Tokargan mercenaries has lept into the flames in order the cancel the majority of *Arcadia*'s life reaction.

On Earth, Murigison gives the order to intercept Harlock. Zeda tells him to let Harlock contact Earth. When questioned, he remarks that Harlock is requesting permission to land, even though only misery is waiting for them. "We can't shoot them down. They're true men. We must show respect for knights."

In the sick room on Earth, Emeraldas is at Maya's side. She takes her hand and earnestly implores her to leave with Harlock, as Maya has already done enough for Earth. Maya looks away.

Zeda, Triter and Murigison wait as *Arcadia* lands. The voice of Radio Free Arcadia sounds, welcoming Harlock's arrival as hope for Earth. Countless Illumidan rifles are trained on the figures of Harlock, La Mime and Tochiro. Harlock carries Mira in his arms.

Zeda motions to the mound where Zoll is buried. La Mime cries his name and falls unconscious. Harlock faces Zeda, who regards him evenly. Harlock, Tochiro and La Mime gather at Zoll's grave. Harlock places the capsule holding his sister's body upon the graves and apologizes for being too late.

Triter announces that Earth doesn't need a dangerous element like Harlock and exiles him as an enemy of Earth. His voice bitter, Harlock agrees to leave. Emeraldas appears with a rose between her teeth and Maya in her arms, several heavily armed Earthmen behind her. "He's right!" she exclaims. "We don't have to cling to Earth and live like pigs." Emeraldas sets Maya into Tochiro's arms, where she says her farewell to the rebels of Earth. Harlock rushes to Maya's side as she begins her farewells to the rebels of Earth. Harlock takes her in his arms as she draws her last breath and dies. La Mime and Emeraldas close their eyes in sorrow. Tochiro turns to address the assembled crowd, appealing to them to remember Tokarga, and Maya's words of hope.

Harlock places Maya in La Mime's arms and speaks to the crowd. "Does anyone wish to join us under our flag?" Several Earthmen rush to accept the offer. Harlock meets Zeda's eyes before turning back to *Arcadia*. More Earthmen run to join him. Zeda stops Harlock from leaving and challenges him to a duel, forbiding anyone else to interfere. Harlock agrees and resumes his climb up the gangplank. Murigison, against Zeda's plan, pulls his gun on Harlock and prepares to fire. Zeda tells Murigison that since he ignored his orders he must settle the matter himself and walks away. Harlock draws his saber with lightning speed and blasts a neat hole into Murigison's temple.

The flag of *Arcadia* whips about in the fierce wind of their departure. Harlock listens to a tape left for him by Maya, expressing her love and pride for him. The *Queen Emeraldas* pulls alongside *Arcadia*. Emeraldas calls Harlock's attention to the red pirate flag of her ship, the color of Maya's blood. "The flag made with Maya's white dress, dyed with her blood. The flag of blood--the mark of every man seeking freedom!" Tochiro wonders at Harlock and Maya's relationship, which Emeraldas confirms. "She never tied down the one she loved. You would have loved her, too."

Zeda's three-hulled flagship *Starzat* passes *Arcadia* and flashes a message to follow. Zeda challenges Harlock to duel him not as Commander of the Occupation Force, but as samurai to samurai. La Mime reports the existence of a massive Illumidas fleet, a task force of 624 ships. Tochiro realizes that the course Zeda has set for the duel is directing them *away* from the Illumidan fleet. As *Arcadia* draws alongside *Starzat*, Harlock draws his saber and salutes him. Zeda pulls his sidearm and returns his salute. *Arcadia* and *Starzat* pull away from each other in preparation for battle. Like the battleships of ancient

Earth, the two ships fire salvo after salvo at each other in slow passes. Green fire lances into *Arcadia*, killing several crewmembers. Tochiro tumbles from his chair on the command deck and notices that the automatic sight is irreparably damaged. He suddenly remembers the sight Harlock's ancestor gave to his ancestor, the Rev. C-12 D. Using the sight, tracking is restored and *Arcadia* continues the fight.

Starzat is holed clean through. Zeda gives the order to abandon ship and prepares for a head-on collision. Tochiro prepares to fire at Zeda but Harlock stops him. Zeda appears on the viewscreen, the fires raging on the ship a hellish backdrop. "If we meet in hell, let's drink as friends." *Arcadia* crashes through the remains of *Starzat*.

The *Queen Emeraldas* draws alongside *Arcadia*. Emeraldas tells Harlock that Zeda purposefully lured *Arcadia* to where she could escape easily. If they reverse course at full speed, they can escape Illumidas. Harlock is loath to begin his new start in life by running away, so gives the order to turn hard about and confront the Illumidan fleet.

Illumidan ships begin to move into position, firing at *Arcadia*'s flag. Their shots, mysteriously, *warp* around *Arcadia*. Both the Illumidans and *Arcadia*'s crew is confused until Tochiro realizes that the explosion of Zeda's ship caused the gravitation field to warp around them, rendering machinery sighting useless. Harlock swings *Arcadia* hard to starboard and releases the lethal boarding tubes. These rocket-powered appendages pierce the armor of the Illumidan flagship and allow a small car to travel safely from one ship to the other. In the portal, Harlock draws his saber and holes the commander's chest. "Never attempt to come near my flag!" The metal sphincter of the boarding tube snaps shut and withdraws, causing vacuum to rush into and atmosphere to rush out of the ship--explosive decompression.

Because the Illumidan fleet is so massive and so densely packed, the explosion of one ship causes the ship immediately next to it to explode, sparking a chain reaction that eventually causes the destruction of nearly the entire Illumidan fleet.

All I Wish is to be Able to Laugh When I Die

Harlock delivers the funeral service for the Tokargans Zoll and Mira. Zoll, Mira and Maya lie upon a bed of white roses in their caskets upon the deck of *Arcadia*. Harlock gazes down at them, his hand clenched over his heart.

"Farewell, friends," says Tochiro, his hand over his heart as well. Their caskets are released into the vastness of space.

Harlock looks down upon Maya, the Flag of Freedom draped over her casket, a single red rose upon her breast. "Until the last moment of my life in the Sea of Stars, I will remember you." Harlock turns and walks away from her, closing his eye(s) in anguish.

Emeraldas gives the command to release Maya's body to the eternal coldness of space. Harlock winces at the sound and his eye(s) fly open. He draws his saber in salute.

"The Sea of Stars, we leave our loved ones in your hands, in the belief that the Truth is governing this sea. We won't pray for anything. We won't seek help from others. We won't fight under any other flag. Only for what we believe in. We shall fight under our flag as long as we live. Under my flag!" At the helm of *Arcadia*, Harlock draws a deep breath.

"My youth, *Arcadia*! Lift off!"

From her ship, Emeraldas gives the command to lift off. The two incomparable space battleships pull even with each other and begin their journey into the unknown. Triter's shrill voice is heard broadcasting his pleasure at their departure. "Earthmen, the outlaws are gone! Now, we'll build a paradise under Illumidas! We--"

"Fool that you are!" condemns Harlock. "Dance all you want in your small world! Our world is all of space!" ■

Article by Yumiko Yamamoto

LEIJI MATSUMOTO

A candid conversation with the man behind Harlock, Galaxy Express 999 and Space Cruiser Yamato

by Trish Ledoux, translated by Toshi Yoshida

Leiji Matsumoto

Name: Akira Matsumoto
Birthdate: January 25, 1938
Birthplace: Kurume, Fukuoka Prefecture, Japan
Education: Niiya Elementary School, Ehime Prefecuture (1944)
Middle & High School in North Kyushu

On the day the Russian space craft Sputnik *went into orbit, Leiji Matsumoto moved to Tokyo. He left Japan's Kyushu prefecture in October of 1957 with the intention of becoming a college student. He decided to work part-time during college as a manga artist--and soon discovered that he had no time to attend school. Leiji Matsumoto then became a manga artist full-time, penciling girls' manga (fifteen long years of girls' comics which became, Matsumoto admits, became "very unsatisfying") because the boys' manga weren't hiring new artists and the girls' manga were. At the end of this stint, surely even the most hard-hearted would have to admit his manga dues were paid. In 1971,* Otoko Oidon *(I Am a Man) was published . . .*

. . . and Leiji Matsumoto's career *went into orbit.* Otoko Oidon *is the story of a ronin, not a ronin as in samurai, but ronin as in a student trying to get into college after he's failed the first round of entrance examinations. This is the work, Matsumoto says, that made him decide he could go on being a manga artist. His first manga, published when he was just fifteen, was* Mitsubachi no Bouken *(Adventure of Honeybee), published in* Manga Shonen *for winning a new artist contest. Since that time, he's gone on to create some of the most memorable characters in animation history—*Space Cruiser Yamato, *later translated into the English-language version* Star Blazers, *lit the fires of the animation boom in both America and Japan and was so popular it continued to gain fans even after the end of the series. The lyrics to* Yamato's *opening theme have become Japan's second national anthem, and are sung regularly in* karaoke *bars everywhere.*

Leiji Matsumoto is a man of modest appearance and character. When we first arrived at his attractive home in Tokyo we were greeted by his lovely wife Miyako, also a manga artist. "My friends warned me not to marry another manga artist," Matsumoto recalls, "since we wouldn't be able to lie to each other." He has a daughter, 22, who was recently graduated and is preparing to enter the work force. A stuffed gazelle is one of the first things a visitor to the residence will notice; Matsumoto shot it during a trip to Kenya and has regretted it ever since, hence its appearance in the entryway.

We were privileged to briefly visit his studio, Production Leijisha, where several artists were hard at work admist drifts of manga and sheafs of paper. It's said that his manga collection is

the largest in Japan. He's fond of models and maintains a collection of World War II paraphernalia, including a precision sight, a Rev. C-12 D, which was a prominent story device in his 1982 animated film My Youth in Arcadia.

When asked why he signs his name with an "L" instead of the "R" one might expect of a Japanese name, Matsumoto replied that he's been fond of the letter "L" since he was young, when he saw a show with a lion named "L." Even though the lion was evil, Matsumoto liked the lion because he was strong. He confesses that he's never mentioned this to anyone before.

Why did he choose the pen name "Leiji"? Matsumoto explains that all his girls' manga was done under his real name, Akira Matsumoto. Those days, he says, were hell for him. When he started work on new projects, he wanted to forget everything associated with his girls' manga work so he chose the pen name "Leiji," "lei-" meaning "zero," and "-ji" meaning samurai. Together the combination reads "midnight samurai." Another meaning for the "lei-," he explains, is "void"--as in everything done for girls' manga which he would like to leave behind.

Matsumoto calls his frequent trips to the United States the "battle with the stewardesses" because of the language barrier. He tells an amusing story about one such trip. A fellow airline passenger asked him why he was drinking hot tea in the middle of the summer. Matsumoto, who wanted to say that it was because his stomach felt tired and queasy, said "My skull is tired." The man next to him grabbed his stomach and keeled over laughing.

And so, at an enviable position in the manga world and no less humble for it, Leiji Matsumoto agreed to speak with Animag *on one hot and sticky Tokyo evening.*

Animag: When you were young did you picture yourself as an artist?

Matsumoto: Well, I used to think it would be interesting to be a manga artist.

Animag: What I meant was, when you were a child, what did you picture yourself doing as an adult?

Matsumoto: When I was little I wanted to be an astronomer, a pilot, and an explorer. And finally, I wanted to be a pirate. I thought about being a manga artist as well, but I didn't think I could become one.

Animag: You've been quoted as saying that your stories during the late 70s and early 80s "fit the times." What kind of story do you think would fit today's times?

Matsumoto: Well, I said that my animation "fit the times" because Japanese animation was at a turning point then. The animation industry up to that time was something you watched and it didn't go much further than that. I wanted to do more than "something you watch," and the public accepted the change well. As for a story that would fit the times today, well . . . . The children now, compared to those of a decade ago, want stories that are more worldly wise. The times are no longer asking for pirates and spaceships with characters you can laugh and cry with. As a result, the current characters are more casual and comical, more Americanized might be a good word. The characters are getting to be more Rambo-like. It's no longer something that requires some thought.

About ten years ago, we learned that *Star Wars* and *Close Encounters* were released in the United States, at which time we were in the process of making the *Yamato* movie. I got a chance to go to Hawaii and see both films. When I saw them I got a strange feeling, the reason being that the movies resembled us as well as resembling what the Americans had been doing since they've been making movies. Things like the way the spaceship hatches opened were very similar to the way I've imagined them to be like all along. There was a time after the release that we copied the Americans, but our movie had been in the drawing stages before the American films. While I was browsing through a bookstore in Hawaii, I came across a sourcebook on animation and saw a design sketch from our design sheets for Captain Harlock and the like, which meant that someone from the U.S. had come to Japan and taken back the designs. So even though the design sketches for *Star Wars* were all original, there was a similar point of reference between us and them. For example, I like round instrument panels on my spaceship designs and I saw a growing number of them in the *Star Wars* films, and Disney's *Black Hole*.

Animag: So you believe there's been a trade-off of information. A lot of authors have admitted being influenced by your works.

Matsumoto: Yes, I like U.S. movies and they do have an influence on me as well. I grew up looking at American comic books of the 40s, and I'm sure many people find themselves affected by things they see and incorporate them consciously or unconsciously in their works. I'm glad that there was a meeting point between us and the U.S.

Animag: In many ways you were working within the "cyberpunk" genre before the word was invented. *Galaxy Express 999*, for example, reflects the problem created when emphasis is placed on technology over traditional human values.

Matsumoto: That type of science fiction has been in Japan for a number of years. I don't remember what it was, but I recall seeing somthing to that idea while I was little. Recently there are a lot of problems with nuclear arms and

THE ANIMATED LEIJI

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Space Cruiser Yamato
TV Series, 1974
Earth is under attack by the alien race Gamilas as deadly radioactive planet bombs render Earth uninhabitable. Only the cure offered by the distant Queen Starsha of Iskandar can save Earth.

Space Pirate Captain Harlock
TV Series, 1978
Captain Harlock and his pirate crew of 42 souls are all that stand between Earth and the warrior-race Mazone, who now wish to reclaim the homeland they left behind.

Space Cruiser Yamato, The New Voyage
TV Special, 1979
Mysterious aliens cause Gamilas to explode while mining for the mineral Iskandarium, causing Iskandar to leave its orbit and plummet out of control; Dessler enlists the aid of *Yamato* to save Iskandar and combat the aliens.

Galaxy Express 999
Movie, 1979
The basic story of the 1978 series with new character designs and completely new animation.

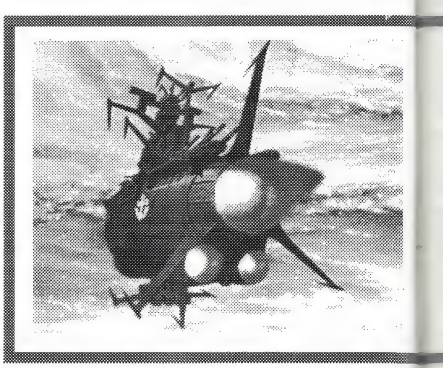
Galaxy Express 999, Can You Live as a Soldier?
TV Special, 1979
Expansion of two-part "Fossilized Warrior" episode from the TV series; Tetsuro has his pass stolen by the sole survivor of a planet whose occupants have been turned to stone when the man thinks Tetsuro is a fossil thief.

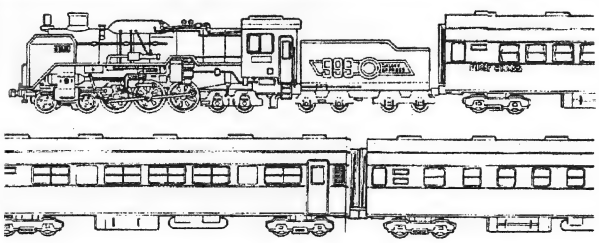
Dangard Ace
TV Series, 1977
Matsumoto's only entry into the giant robot genre.

Starzinger
TV Series, 1978
Retelling of the "Monkey King" legend, updated to include beautiful Princess Aurora and her three cybernetic bodyguards.

Space Cruiser Yamato
Movie, 1977
Re-cap of first season TV series in 130-minute format.

Arrivederchi Yamato
Movie, 1978
After the battle against Dessler and his forces, Earth is threatened once more, this time by the Comet Empire.





Galaxy Express 999
TV Series, 1978
The adventures of the Eternal Traveller Maetel and her companion Tetsuro Hoshino aboard the Galaxy Express 999.

Space Cruiser Yamato 2
TV Series, 1978
Two months after the release of *Arrivederchi Yamato*, a merchandising-minded retelling of the 1978 film with a new ending.

WORKS OF MATSUMOTO

80

Galaxy Express 999, Eternal Traveller Emeraldas
TV Special, 1980
Expansion of "Pirate Ship Emeraldas" TV episode; an android created by Emeraldas gets a notion to take the body of Maetel and become the new Emeraldas.

Galaxy Express 999– Can You Love Like a Mother?
TV Special, 1980
Expansion of "Artemis of the Transparent Sea" TV episode; tragedy of the daughter of an amoeba-like lifeform who becomes an individual humanoid being and obtains a machine body.

Galaxy Express 999– Clea of the Glass
Movie Short, 1980
Crystalline waitress Clea works in 999's dining car to earn money to buy her human body back, after her mother had her put into a crystal body.

Be Forever Yamato
Movie, 1980
Aliens from *New Voyage* plant a bomb that will destroy the human race on Earth; *Yamato* must race to the alien's planet to deactivate the bomb's detonator.

Space Cruiser Yamato III
TV Series, 1980
A stray missile from the Garman-Gamilas Empire causes Earth's sun to begin lethal expansion; *Yamato* heads off to planet Shalivart for the device that will restore the sun to normal.

Legend of Marine Snow
TV Movie, 1980
Ecological cautionary tale of the conflict between land and sea dwellers.

81

Adieu Galaxy Express 999
Movie, 1981
Tetsuro, now a young man in a ragged band of freedom fighters fighting the Machine Empire, boards 999 once more on a fateful journey to the final station.

Millennium Queen
TV Series, 1981
Story of Hajime Amamori and Yayoi Yukino, the Queen of 1,000 Years, who fight to stop the approaching planet Lar Metal from destroying the Earth.

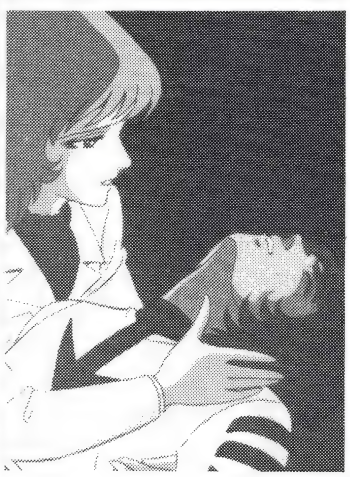
82

Millennium Queen
Movie, 1982
Story of the TV series with new animation.

My Youth in Arcadia
Movie, 1982
Origin story of Harlock, Emeraldas, Tochiro and *Arcadia*. Earth of the 30th century is invaded by the alien Illumidas; Harlock, Tochiro and Emeraldas join forces to combat them.

My Youth in Arcadia, Endless Voyage SSX
TV Series, 1982
Continuing adventures from *MYIA* with Harlock, Tochiro, Emeraldas, *Arcadia* and new characters.

83



Final Yamato
Movie, 1983
The legendary planet Aquarius gives life by transferring water to barren planets, and then several thousand years later, adds more water and floods the planet as part of its creation/destruction cycle. The Dinguil Empire has plans to accelerate the passage of Aquarius in a scheme to take over Earth.

85

Way to the Virgin Space
Movie Short, 1985
Produced for World Expo '85; in an age of unbelievable overpopulation, Mayu, Meguru and the android Zero search for the entryway to virgin (uninhabited) space.

world destruction, and from that a lot of new ideas have been drawn, for example *Planet of the Apes*. One thing I don't like about this topic—every single future that is depicted is grim. A world where mankind destroys itself and reverts to a post-holocaust world where violence rules is very grim, but as a story line it's very orthodox and has been done time and time again in Japanese science fiction. I like westerns a lot, I like samurai stories also, but the thing I like most about westerns is that typically they have happy endings. The good gunman winning in the end and so on. Seeing that gives people a feeling of satisfaction. The same goes for some pirate movies. This is where I'm influenced most by American films.

Animag: Who is your favorite character and why?

Matsumoto: Well, Harlock is my oldest character. I created him when I was in junior high school. Back then, he had both eyes. The skull on his uniform has always been there. I then experimented with him a lot, giving him wounds and taking one of his eyes, etc. He was originally called "Captain Kingston" but over the years it became Harlock. He is a man I would like to call my true friend. Other characters and character-types followed as adventures of Harlock progressed. The character of Maetel developed when I was drawing a type of female I liked and I came up with her. She has had many names but I was always drawing one woman, the image of the woman I prefer. Because of this I get the comment that all my women look alike. I could draw different-looking women, but I just can't get into the mood to do it. So no matter what they say, I draw women the way I prefer. The roots of the woman I draw, actually, are in a French film I saw as a child which was released in Japan as *Waga Seishun no Marianne* (Marianne of My Youth). The actress was named Marianne Holt and she looked extremely beautiful. That face that appeared in my mind is the woman I draw. Back then, I was right in the middle of puberty and mentally I made a mixture of that woman and a typical Japanese woman. A French newspaper once asked me why I draw my women with blonde hair. At that time I didn't want to confess, so I avoided the question. This is the first time I've admitted this to anyone in an interview.

Animag: You've mentioned that you wished you could have done the Harlock and Emeraldas story differently. How would you have liked to done this?

Matsumoto: At the time I was working on various shows, including *Yamato*. I was aiming those stories toward children. The Harlock and Emeraldas I have in my mind are not part of a very child-oriented story. If I ever got another chance, I would want to draw them in an adult world. This time I wouldn't let children dictate my decisions.

Animag: How would the characters be different?

Matsumoto: There are aspects of what I'd like to do with the story that only an adult could accept with understanding or choose not to accept. I figure anyone past high school or so could understand. I feel that, in the way of expression, children are blank slates. When they turn on the TV, they absorb everything that comes out. In the case of younger children, they haven't formed that ability to accept with understanding the deeper meanings of sex, violence, whatever. I don't want to push anything on children that they're not ready for, but when it comes to space pirates and fighting great enemies and fighting one's self, everything is not always going to be fair. I don't want to show that adult world to children till they're ready, so at that point you have to decide what type of show you're going to have.

Animag: It's difficult to create a story dealing with realistic themes that an adult would appreciate without revealing part of that adult world to children. However, if you decide to do the story, you have to set up a framework, a set of guidelines, for people and especially children to understand.

Matsumoto: If you're going to show something like that to children, you have to change the way you're going to show it, and you have to show it in degrees, a little at a time. In Japan right now, the line between a child's and an adult's world is hazy. There must be a point where adults say, "I don't want kids to see this." I'd like to make this line clear, but even though I say that, I don't want it to become clear to the point where people tell me what I can and can't do. It would be no fun. I'm against a clear division of worlds to this extent. For me to do a show, the story must be something I can express freely and the people can accept as such.

Animag: In the "Seven Confessions of Leiji Matsumoto," published in the *My Youth in Arcadia* Roman Album, you mentioned that the Millennium Queen and Maetel were the same person. Also, the Tokargans in *My Youth in Arcadia* were quite different from the Tokargans in *Uchuu Kaizoku*. Did you plan for the characters to evolve this way?

Matsumoto: There are two reasons behind this. I've written many stories in which the main characters show up in different stories in different times. There was always a definite connection

Harlock is a man I would like to call my true friend.

between 999 and 1,000, so in that sense it sort of follows that the two stories would connect, although originally I had not intended to do so. I've been doing this style of writing for years. You remember the *betsatsu furoku* (a combination of one-shot stories by different artists). Many different publishers do these. Every now and then I would do Harlock stories in these books. Even though each story is complete in itself, they are all part of one larger story.

. . . When it comes to space pirates and fighting great enemies and fighting one's self, everything is not always going to be fair.

As for the Tokargans, when I was doing *Space Pirate* manga, I could draw them any way I liked. When it comes to movies, you have to worry about character designs and how they come across to the public. Many of *My Youth in Arcadia*'s staff had input as to how the Tokargans should be done. Things turn out a little different.

Animag: More than a little different, especially in Zoll's case!

Matsumoto: Well, that was an exception. There are times I regret not doing them a certain way, and regret changes that were made.

Animag: You once mentioned that no matter how the world changes, your stories haven't changed. What did you mean?

Matsumoto: No matter how much the viewing audience changes, I won't change the way the characters in a story live. I can no more do this than you could change your own self to suit someone else. Since I'm depicting the story of a man who lives freely under his own flag, I can't go around changing him to suit the needs of the audience. They may say now that he [Harlock] is corny, but I won't change. It's a way of life, for me and for my characters and stories.

Animag: There's a concensus, I think, both in United States and Japan that the animation industry is definitely branching into two separate paths—television becoming more simple and child-related, while OAVs and film releases head more toward adults.

Matsumoto: A lot has to do with the sponsors of TV shows. When it comes down to it, kids watch TV the most and TV is adapting to that. When it comes to movies, kids just don't go to them without their parents. Besides, movies are usually targeted toward an older audience who can go by themselves. When theatrical animations are done, the theme is usually older. Also, on TV, many writers can't use their full creativeness and films are often a release of frustrations for them.

Animag: Are you familiar with the English translated version of the *Yamato* TV series?

Matsumoto: I've seen it, but a lot of the parts I don't understand.

Animag: Many people who've seen the series in America find Dr. Seine's bottle of spring water ludicrous. I mean, even children found this "water" a little hard to believe.

Matsumoto: I can understand that. *Sake* is *sake*. The character of the doctor is a man who used to work at my studio. He was from Satogashima and used to drink *sake* a lot. If you kept giving him *sake* he'd work very hard. That's where I came up with the name for the doctor, Sakazo Sato ["Sato" from Satogashima, and "Saka" because in Japanese, the name also reads "*sake*"]. Another character I derived from one of my staff members is Yattaran from *Space Pirate*. He was one of my assistants then, whom I forced to build a lot of models, hence his personality in the TV show. His name is Kaoru Shintani, who did *Area 88* and is now off doing numerous comic and video works. Yattaran *is* Kaoru Shintani. Whenever Shintani's kids see Yattaran, they say "It's Dad on TV!"

Animag: It's been theorized that you use archetypes in your work because it's easier to create instant character identification. For example, you could take one look at a character and say, this is a lonely hero, this is a rebellious boy. Do you feel there is any truth to this theory?

Matsumoto: Every single character I create is to my preference, including the background material such as ships. In a sense, you could say they are archetypes, but they are all from me, all from my imagination and world. People could classify them as archetypes, but that's their interpretation.

Animag: I heard that there is a possibility for further Harlock and Galaxy Express films. Is this true?

Matsumoto: As for *Galaxy Express 999*, it's scheduled to return. I'm about to begin work on the script soon. *Galaxy Express 999* is going to make a complete return—a series. Although it may not look identical to before, the good parts will be kept and I'll try to remove the faults. This will be a new story and not a remake of an old one. By the way, I'll be travelling to the U.S. soon. Although I've been told to write it before I leave, I don't think I'll get it done so I'll probably work on it on the plane.

Animag: Who will the main characters be of this new story? Will it be just Maetel, or Maetel and Tetsuro?

Matsumoto: It's my intention to use both. I like the characters the way the are; I don't intend to change them too much.

Animag: Before we close, I'd like to ask a few more personal questions out of my own curiosity about Harlock and Emeraldas' relationship.

Matsumoto: According to my own version, Harlock was a pirate before Emeraldas. Emeraldas, to Harlock, is his best friend's lover. They have no relationship between them besides being good friends. Since she is his most trusted friend's lover, Harlock treasures the friendship more than anything else, so he cares for her as much as he does for Tochiro.

Animag: But in *My Youth in Arcadia*, Harlock was an officer of the Solar Federation and Emeraldas seemed already to be a pirate.

Matsumoto: In the past, the officer was a pirate but the pirate was also an officer. In the film, Harlock joined the Solar Federation even though he was a pirate because it was a cause he believed in. This is the setting of the film.

Animag: Ah, now I understand! It was never made clear before that Harlock was a pirate previously.

Matsumoto: Yes. When it comes to movies, you only have two hours or so to work with. The original script was a lot longer but it had to be cut, just as it had to be with both *999* films. You tend to lose a lot of minor details that in the end, add up to a lot.

Animag: I would also like to know what could have happened to Emeraldas to make her so lonely. Maetel is also an Eternal Traveller, but even she gets to have a companion now and then. Emeraldas has only androids on her ship. Why does she embrace such solitude?

Matsumoto: This isn't exactly in the movies, but Emeraldas does not know that Tochiro is dead. She thinks that he can't die and is on a journey someplace. She continues to search for him, and that is how I created her as an Eternal Traveller. Harlock knows that Tochiro is dead. He doesn't tell her because he doesn't want her to lose hope. Tochiro felt the same way as cats and elephants in the wild; he didn't want anyone to witness his death. Tochiro feels embarrassed that a disease is killing him and feels that he's lost a battle of life. He wants to leave the thought that he's still fighting on someplace else. Harlock doesn't particularly care if Emeraldas is told or not, but he does value the promise made between himself and Tochiro. In other words, Tochiro is the bond between Emeraldas and Harlock, the third figure, and because of that he can't tell her.

The reason Emeraldas doesn't have any crew on the *Queen Emeraldas* is because she is one of my perfect females and I don't want anyone around her to blur her perfection.

The reason she doesn't have any crew on the *Queen Emeraldas* is because she is one of my perfect females and I don't want anyone around her to blur her perfection. That ship belongs to her and no one else. Emeraldas *is* the *Queen Emeraldas*. She and the ship are one entity. That's why there is no human crew.

Animag: So *this* is the setting for your works, not what's expressed in the animation?

Matsumoto: Well, I have to confess that a lot of the TV and movie animation scripts were written by script writers and not by me. Of course their image of everything is different from mine. *SSX* was written almost entirely by the script writers who worked on *My Youth in Arcadia*.

Animag: Last question, if I may--the pirate knight Harlock line goes back for a very long time but as far as we know, Harlock has no sons. Does the line end with him? Also, what's Harlock's first name?

Matsumoto: Well, he is the last in line so far, but there's always new possibilities that he'll have a new love. I've been thinking about a first name for Harlock for the longest time. I've always tried to attach first names to him, such as "Phantom F.," but I really didn't want to. Harlock is Harlock.

Animag: Oh, I figured as such, but if there was a first name, I definetly wanted to know it.

Matsumoto: Past that, it's new pages to be written and anything is possible. When he meets a new woman, Harlock will go on from there.

I'd like to ask *you* a few questions before we close. How do the names Harlock, Matel and Emeraldas sound? I've tried to find names that fit their image. How does it sound to an American ear?

Animag: They're wonderful. They're not too foreign-sounding and they sound just right. "Harlock" has an almost Prussian sound and "Emeraldas" is wonderful because you get the idea of a gem sparkling in your mind. The only one that makes you stop and wonder is Maetel. It's the only one that doesn't feel natural to an American ear.

Matsumoto: I got it from the Latin word for "mother," *mater*. When you write it in Japanese, though, it tends to translate awkwardly into English. I *do* put some thought into this, you know! ■

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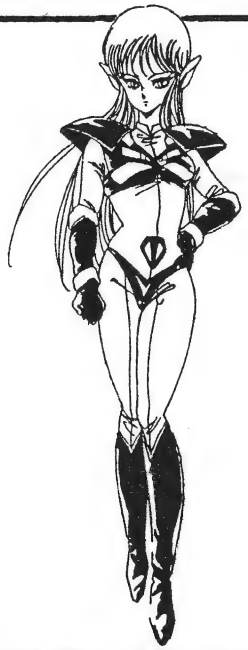

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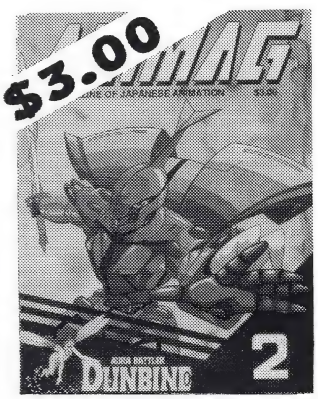
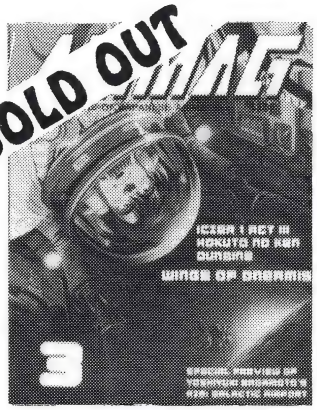
1 Iczer 1, Gundam, Z Gundam, Laputa



2 Dunbine, Iczer 1, Bubble Gum Crisis, Two Posters



3 Wings of Oneamis, Iczer 1, Dunbine, Galactic Airport

4 Dirty Pair, Z Gundam, Bubble Gum Crisis, Grey Preview Book

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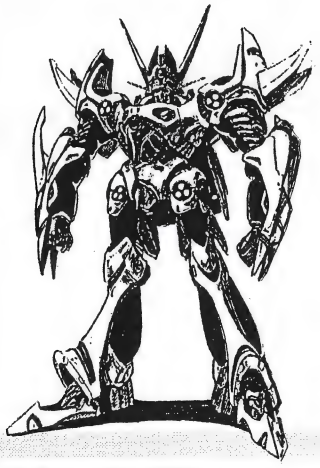
DAN GIO

In 1987, AIC released an OAV (original animation video) featuring work by the popular director and character designer Toshihiro Hirano of *Iczer-1* fame. The feature also contained the innovative mechanical designs of Shoji Kawamori (*Macross*), Masami Obari (*Newtype*'s *Dragonar* art) and Yasushi Sekizu. The name of the video...

DAIGAIO



OUR HEROES

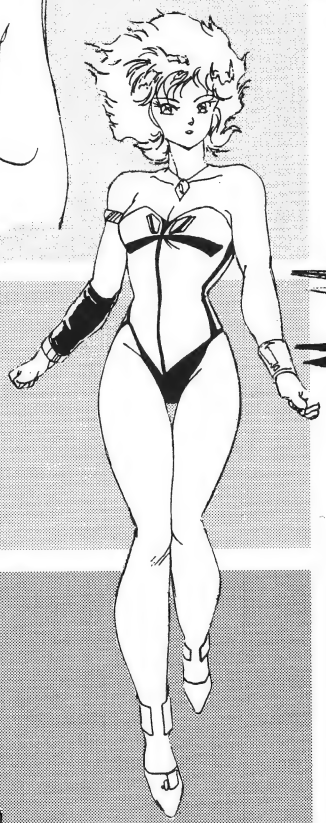
Our heroes were each kidnapped from a different planet by the weapons dealer Tarsan for their unique ESP powers. Tarsan intended to develope them into a powerful team which would pilot the transformable Dangaio robot via the combining Dan-Mechanics fighter craft. In the trainning each member had his memory erased and so they know little of their own backgrounds.

MIA ALISE

Mia is from Tokyo, Earth, and is the spiritual leader of the group. An unwilling weapon, she helps unite the group and helps them come to accept their newly developed powers and responsibilities. Although Mia is unable to consciously choose to activate her ESP powers, they appear when needed and seem unmatched in strength by the remainder of her teammates.

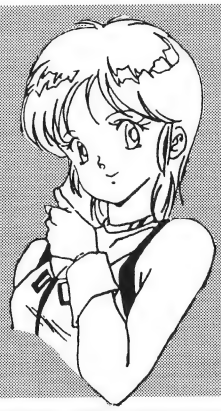
PAI SANDER

Daughter of the Bunker pirate, Captain Galimos, Pai is the most aggressive (and muscled) member of the team. Pai resents being ordered around and insists on controlling her own destiny. Her ESP power manifests as increased physical strength, which she can apparently use at any time.



LAMBA NOMB

Youngest of the group and a princess of a snow-covered world, Lamba is less outgoing than either Mia or Pai. Her ESP powers give her the ability to project a destructive energy beam from her index fingers, though her powers are still undeveloped and she often runs out of energy during combat.



ROLL KULAN

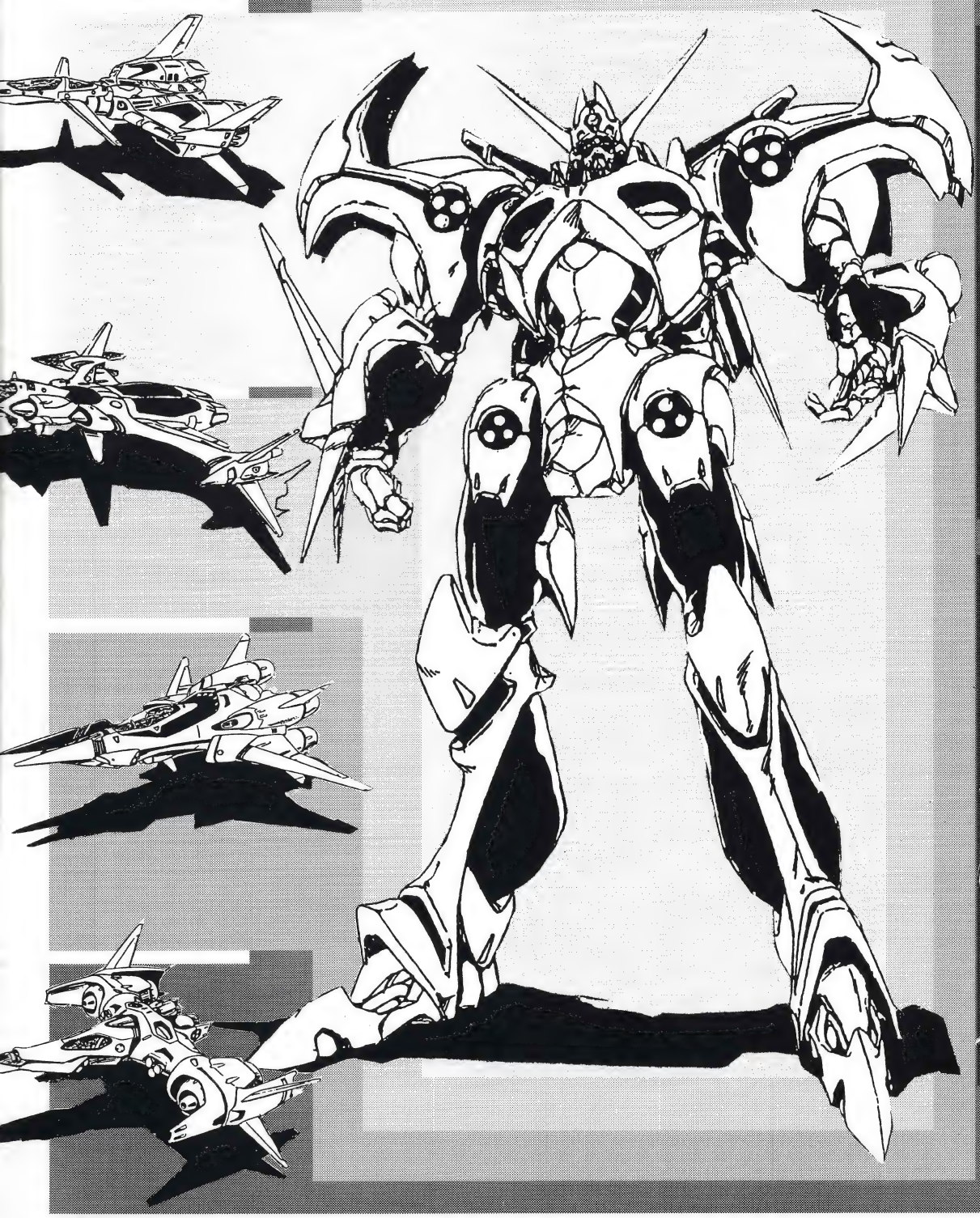
Nothing is known of Roll's past. He is quietest member of the group, seldom speaking, and often says inane things when he does. It is only when Dangaio assumes robot form and Roll takes control that his personality changes to become a competent, aggressive warrior. Roll's ESP power can only be activated when he runs, and generates an energy field that makes him virtually invulnerable and highly destructive.

TARSAN

The scientist/merchant who develops various mechanized warriors for sale to the highest bidder. Tarsan owns a small space ship and also Gill, Deela and Yordo, his previously engineered servants.

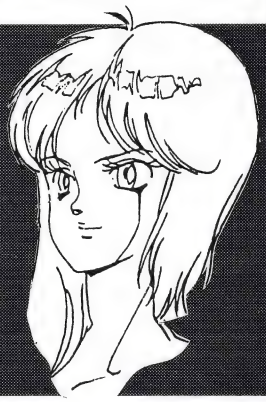
GILL BERG

A humanoid with various biomechanical enhancements, such as a mechanical arm and eye. Gill possesses great strength and a limited psychic ability. He is jealous of Mia, Pai, Lamba and Roll as they may keep him from working for the Bunker pirates.



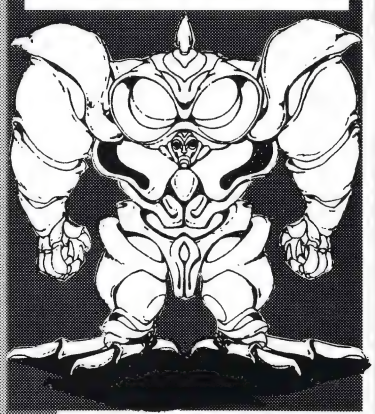
DEELA

An android, female in appearance. Tarsan orders Deela to recover our four heroes after they revolt against him.

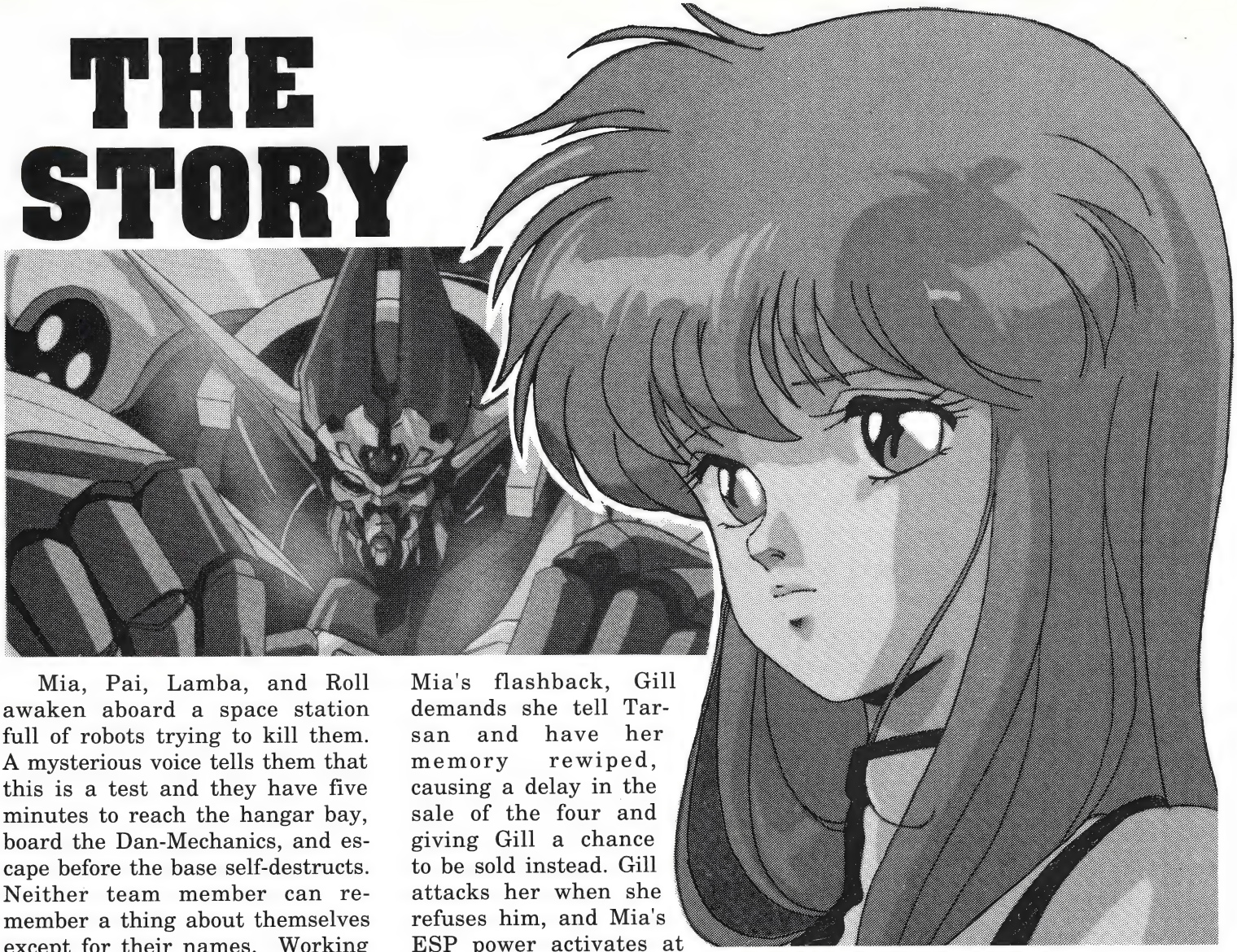


YORDO

A huge biomechanical creature completely covered in armored plating with a small organic head mounted in its chest.



THE STORY

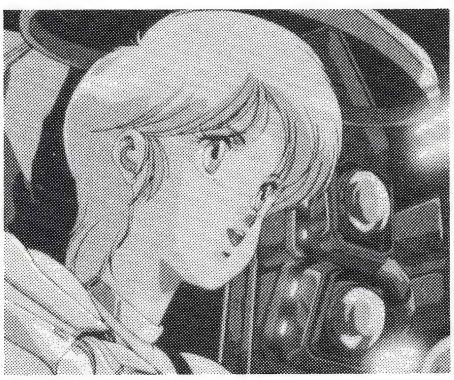


Mia, Pai, Lamba, and Roll awaken aboard a space station full of robots trying to kill them. A mysterious voice tells them that this is a test and they have five minutes to reach the hangar bay, board the Dan-Mechanics, and escape before the base self-destructs. Neither team member can remember a thing about themselves except for their names. Working together, they reach the landing bay and narrowly escape in Dangaio before the robots close in and the base destructs.

After the test the four stand before Tarsan, a scientist/merchant who claims he has created them. Tarsan announces that he plans to sell them as a team to the Bunker space pirates. He claims that the four are his "greatest creations yet," but his claims are doubted by at least one member of the team as Mia has a memory flashback to an earlier life on Earth.

Later, Gill confronts Mia in her room and tells her that he was originally given mechanical parts so he could work for the Bunker space pirates. With the development of the four Dangaio pilots, Gill is now almost worthless. Psychically tipped off to Mia's flashback, Gill demands she tell Tarsan and have her memory rewiped, causing a delay in the sale of the four and giving Gill a chance to be sold instead. Gill attacks her when she refuses him, and Mia's ESP power activates at the last moment to knock him out.

Pai, Lomba and Roll arrive, having listened in psychically to Mia's conversation. After a brief discussion, the four decide they would be better off without Tarsan and escape the space craft.

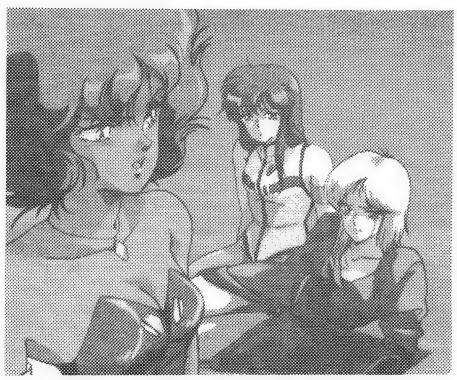


Tarsan orders Deela and Yardo to capture the four while he and Gill pay a visit to the Bunker pirates. Upon entering their headquarters, Tarsan witnesses lines of people being beheaded and receives the warning that those who betray the pirates will meet with the same fate. Tarsan meets with Captain Galimos, who immediately demands the powerful weapon that was promised. Unable to come through, Tarsan explains their escape and swears to recapture them, offering Gill as a weapon instead. Gill swears his allegiance to the pirates and tears out his one organic eye to prove his loyalty. Impressed, Captain Galimos spares Tarsan and orders Gill to hunt down the four traitors.

The four are still pursued by Deela and Yardo as they fly over the surface of a desert-like world. Mia suggests an attempt to link into Dangaio but Pai protests, feeling Mia is ordering her around. In the confusion, Mia's

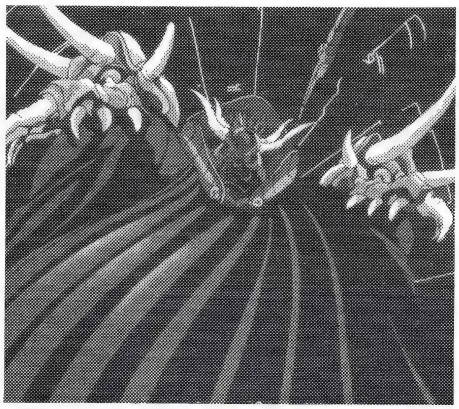
fighter clips a large stone edifice and malfunctions. Combining into Dangaio is temporarily impossible. Deela and Yardo easily down all four fighters. Confident of victory, Deela is suprised to see Pai throwing large boulders at her space ship. She sends Yardo down to combat Pai on the surface. Roll has knocked himself out in a running mishap, Lamba is out of energy and Mia can't activate her power so Pai must fight alone. After Pai destroys Yardo she suddenly recalls her identity. From above, Deela prepares to drop a hyper-napalm bomb. As the bomb drops, Mia's power activates and Deela's ship is destroyed. Mia cannot bear to kill, so rescues Deela from the explosion. Mortally injured, Deela confirms their origin and tells them none were created by Tarsan, but were kidnapped to be developed into a powerful weapon. Mia refuses to be labeled a weapon and objects to fighting.

Aboard the ship of the Bunker pirates, Gill links himself mechanically with a giant robot called "Blood D-1." He leaves the pirates' ship and descends to Earth, waiting in Tokyo for Mia and the other three to arrive.



Pai deserts her companions on the desert world, saying "I have my own way to live." She takes a bound Roll and his ship, claiming he is the only one worthy to be her partner as Mia and Lamba's powers are too poorly controlled to be useful. Pai departs, leaving Mia and Lamba stranded with damaged fighters. Pai heads toward the Bunker pirates' ship to Roll's disbelief. Meanwhile, Mia and Lamba are picked up by Tarsan, whom they force to follow Pai.

Pai faces Captain Galimos, who she now knows as her father. He calls her by her real name, Valis, and goes on to say that she



betrayed him by leaving Tarsan, to whom she was sent to develop her powers. Pai claims that she would not have escaped if her memory had not been erased. Galimos says, "I only trust people who are willing to put their lives on the line. Prove to me that you are an ultimate warrior, a murder machine, then I will accept you back. Kill the man you brought. That will be a sign of your loyalty." Galimos gives her a sword and as Pai begins the motions to kill Roll, she hears Mia's voice refusing to be a weapon. Pai wonders to herself why she ever returned and asks Mia for help. Outside the pirates' ship, Mia and Lamba approach in their fighters and hear Pai's request. Masking his true intentions, Galimos allows all four to escape. In space, they join Tarsan who tells them that Gill has gone to destroy Earth. Using light speed engines, the ship rushes towards Earth.

Tarsan tells the team that to properly combine into Dangaio, their wills must linked. Upon reaching Tokyo they form Dangaio, surprising Pai, Mia and Lamba when they realize the formerly insecure Roll, suddenly confident and aggressive, is in full control. Pai especially is dubious of Roll's new personality. Dangaio confronts Gill in the Blood D-1 and fires the rocket-propelled "boost knuckle" at the Blood D-1, startling Lamba, who is unfortunately located in one of the robot's fists. Lamba complains that next time she should be warned before being launched.

Using the Dangaio head beam, Roll locates a weak spot in the Blood D-1's chest and topples it, forcing Gill to eject in a smaller robot. The new, more agile suit is a tough opponent at first, but then Roll lures Gill by allowing him to pierce Dangaio's armor, then disabling him with a close-quarters punch. Gill retreats hastily into the larger Blood D-1. Using the combined wills of all four espers, Dangaio freezes the Blood D-1 with a psychic wave and completes the "zan" technique (Japanese for "to cut") by creating a huge sword and slicing the Blood D-1 in two. Roll tries to rescue the defeated Gill, but he refuses any help from his enemies and is killed as Blood D-1 explodes.

Joyous over their victory, Pai, Lamba and Roll tell Mia that she

can now stay on Earth and resume a normal life. After careful consideration, Mia decides otherwise, saying "We're a team, and none of us can work Dangaio without the others." As they leave Earth, Tarsan asks them to return but they decline. Tarsan jokingly offers to sell them to the solar police.

Meanwhile, a messenger of the pirates flies through space, broadcasting to any who might listen that Captain Galimos wants Dangaio and Tarsan dead. ■

ZILLION

FAST-PACED ANIMATED ADVENTURE BASED ON JAPAN'S LASER LIGHT COMBAT GAME

WHICH CAME FIRST?

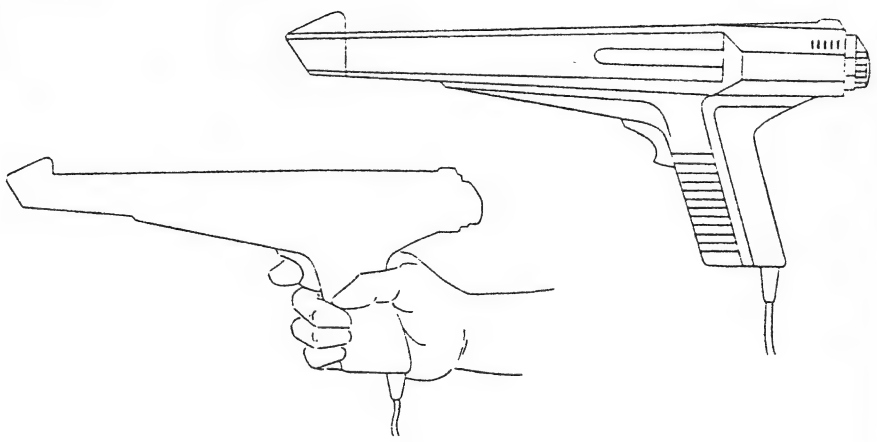
There's some confusion as to which came first, the animated TV series *Zillion*, or the popular Zillion gun?

It was the gun . . . but let's go back a little first. When the first games using infra-red beams of light were introduced in the Houston, Texas area in 1985-1986, it was the beginning of something big. The games were first held in specially built arenas that suited the needs of the game—low light, obstacle courses, separate home bases, mazes, and sometimes, mirrors--and were fast-paced and most of all, *fun*. A whole new variation on Cops 'n Robbers had been created.

Other versions of the gun followed the original design. It was when the guns travelled to Japan that the *Zillion* story begins. Sega (Japan) introduced their *Zillion* line of guns of light projecting guns in early 1986, allowing purchasers to play a home combat game similar to tag, with the light projecting guns.

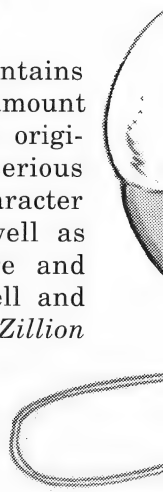
THE TV SHOW

Shortly after the guns were introduced, the animated TV series *Red Photon Zillion* was produced by Tatsunoko Productions (*Macross*, *Speed Racer*) in conjunction with Ammonite (*Southern Cross*). The series ran 31 episodes.



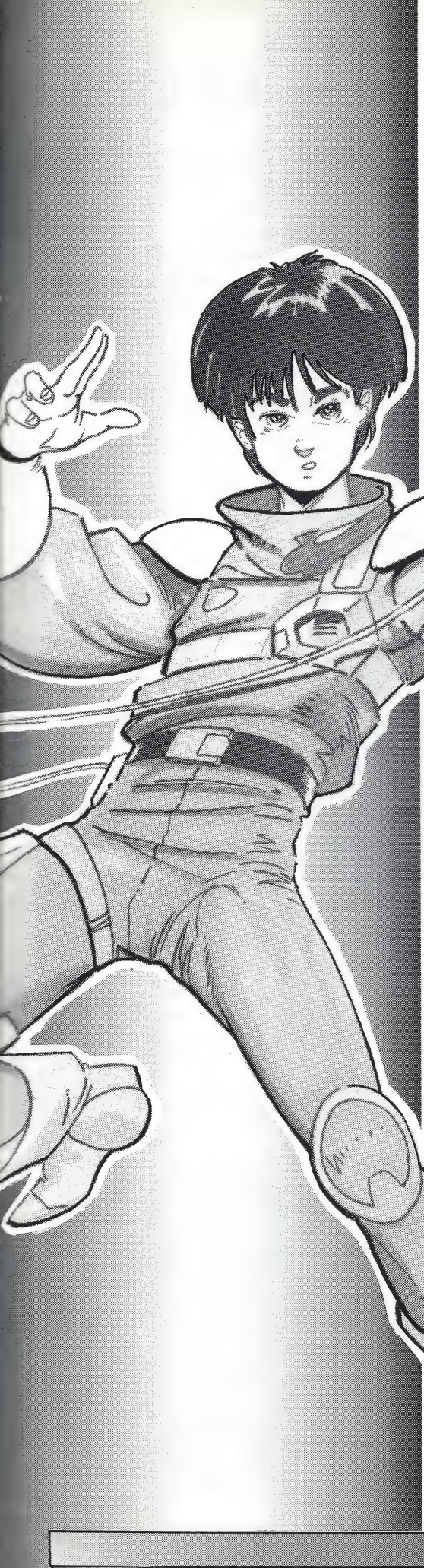
The Zillion gun used by the characters in the television show. The design was identical to the Zillion toy gun.

The story of *Zillion* contains action and a surprising amount of humor, although it was originally intended to be a serious war story. Unusual character and mecha designs, as well as an exciting musical score and scrupulous attention to cell and background detail, made *Zillion* a popular series, even though the depth and length of the story line was limited because of its merchandise-based origin.



Zillion merchandising expanded to include toy recreations of the main characters and vehicles from the series. A game cartridge based on the show was also created by Sega for the Sega System (Japan).

Surprisingly, reruns of the TV show are still being shown, indicating an unexpected degree of popularity for a show created from a toy (instead of the usual vice-versa). A *Zillion* OAV (Original Animation Video) was released in June, 1988 and is titled *Burning Night* and brings back such favorite characters as JJ, Champ, Apple, Emi, and Dave, as well as the bad guys including Admiss, Gerdock, Nabaro, Solier, and Ricks.



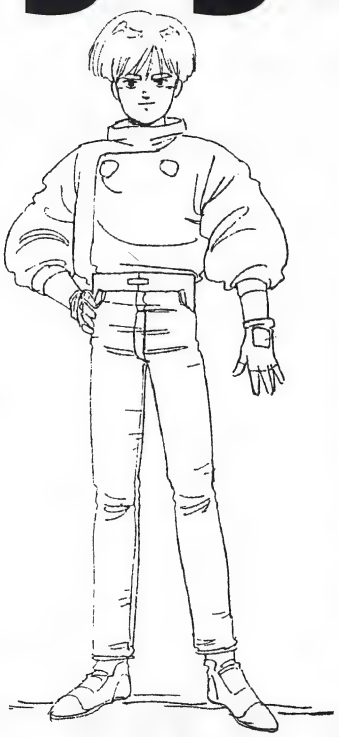
STORY BACKGROUND

Because of a massive galactic population overflow of 21.8 billion, the human colonization of Malice began in 2250. Despite the strange rock formations, widely variable temperate zones, and frequent lunar eclipses, the planet was optomistically thought of as a second Earth. The planet Malice comes second-hand to its human colonists, however--an unfamiliar alien race has previously inhabited the planet, found a way to harness Zillonium (a mineral capable of producing tremendous power), packed up and moved out into space.

In 2285, 83 years after Malice declared itself independent and became self-supporting, a flood of UFO sightings were reported but dismissed due to the lack of hard evidence. Unknown to the people below, the UFOs contained members of the Noza race scouting for new planets, as mankind did 135 years before, to support their own overloaded population. The Nozas undergo a population explosion every 1,200 years, and each time must seek out new planets to colonize. Because of their desperate situation the Nozas conquer indiscriminately, completely without regard for any pre-existing planetary dominant species.

On January 3rd, 2387, the Nozas strike at Malice's space outposts. The entire space fleet is destroyed before Malice

J J



Planet of birth:	Malice
Date of birth:	3/18/2371
Age:	16
Height:	168 cm
Weight:	53 kg
Hair:	Black
Eyes:	Brown
Blood type:	O
Education:	Kurigin High School
Code Name:	JJ
Code Number:	M01-3641-3

After graduating from school at age 15, JJ immediately enlisted with the Malice army and served a year in the 3rd Patrol Squad, earning a shooting simulation score of 96.6%. He was admitted to the White Nuts team by a mysterious computer glitch. Despite the mistake, he proves himself to be a valuable asset to the team.

JJ has two loves: women and eating. It's said that he can eat a bowl of beef *domburi* in under three minutes.

has a chance to rally its forces and Rires, Malice's moon, falls into Noza hands. As the Nozas descend upon Malice, the human army discovers too late that conventional weapons have no effect on the aliens. The planet seems doomed to fall.

As if in response to the desperate need of the people of Malice, a mysterious pulse of energy, an undecipherable message, is discovered rebounding from one of Malice's poles into space. An expedition to the site finds a deposit of an unknown mineral (Zillionium) at the pulse's origin site. Three unmarked guns are found as well. With the development of these new weapons, along with the special vehicles developed by the Malice defense force, a new team—the White Nuts—is formed to fight the Nozas. Malice now has the chance it needs to win the war.

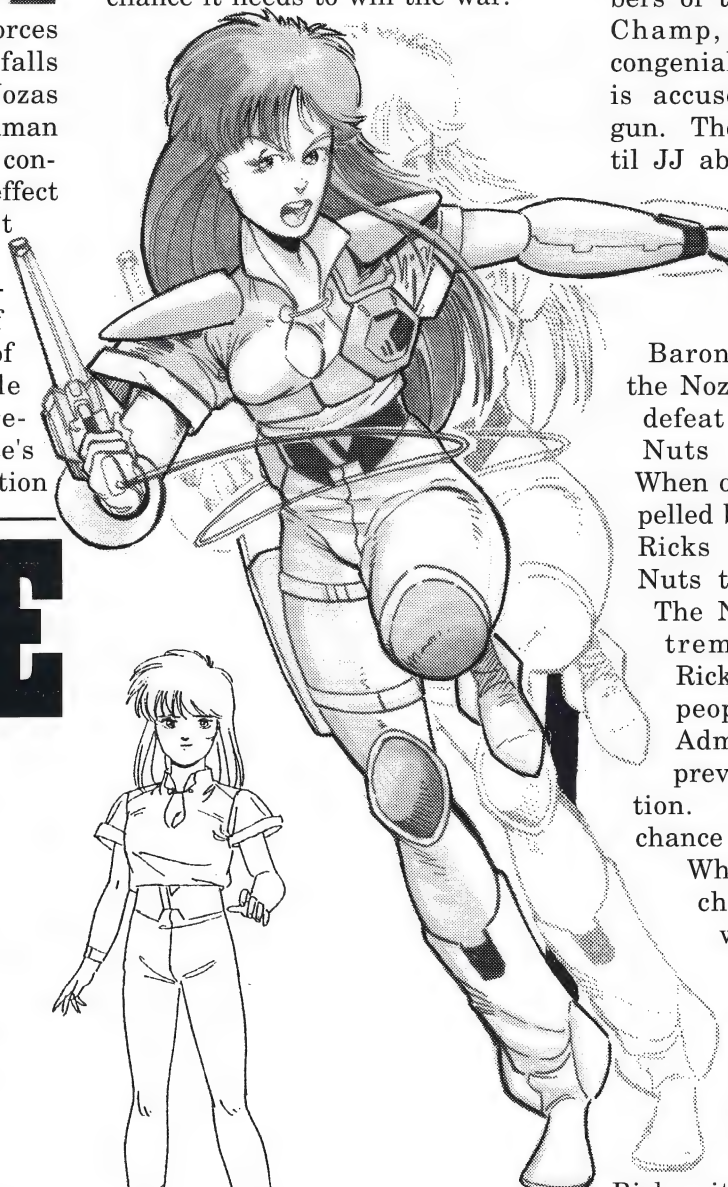
THE STORY

The Noza army begins to implement their plan to invade and conquer the planet from its main base on Malice's moon. Malice's army has organized a new team, The White Nuts, to battle the alien Noza menace. The three members of the team, JJ, Apple, and Champ, have a less-than-congenial first meeting when JJ is accused of stealing Champ's gun. The argument escalates until JJ abruptly fires the weapon, leaving everyone in awe of Zillion's power.

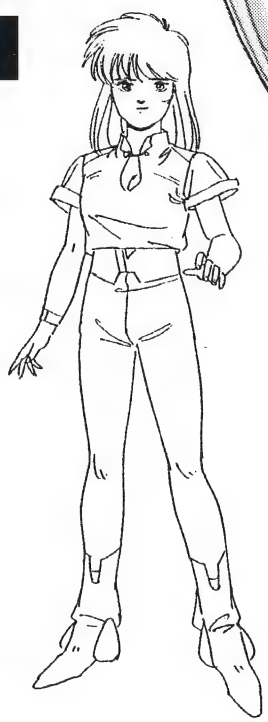
Baron Ricks, commander of the Noza attack, suffers his first defeat at the hands of White Nuts in astonished silence. When other Noza attacks are repelled by the intrepid threesome, Ricks decides that the White Nuts team must be destroyed. The Nozas themselves are extremely displeased with Ricks' inability to defeat the people of Malice, and only Admiss' timely intervention prevents his imminent execution. Ricks is given one last chance to redeem himself.

When Ricks finally gets his chance, it's face to face with JJ, who blasts him, wounding his horn. The battle ends with JJ unconscious and Ricks in too much pain to finish JJ off. Champ arrives to help his teammate to safety. For the defeated Ricks, it's not just a matter of war; he has been humiliated and must restore his honor.

Ricks later captures Emi and Apple and offers an ultimatum: the lives of the two girls will be spared, in exchange for the three Zillion guns. JJ and Champ toss the guns toward Ricks, yielding their weapons—but JJ isn't finished yet. JJ nimbly intercepts



APPLE



Planet of Birth: Malice
Date of Birth: 4/13/2370
Age: 17
Height: 165 cm
Weight: 50 kg
Hair: Purple-Blue
Eyes: Blue
Blood Type: A
Education: Saint Malice High School
Code Name: Apple
Code Number: M03-3641-2

Apple, the only female member of the White Nuts, joined the Malice army when the Noza invasion began. After serving a year with the Intelligence Agency, where she gained a 98.7% score on her shooting simulation, she was picked to serve with the White Nuts team. Despite her feminine appearance, she is a fierce and determined warrior, and has been awarded the Malice army medal for bravery.

CHAMP

Planet of Birth: Malice
Date of Birth: 8/8/2369
Age: 18
Height: 178 cm
Weight: 68 kg
Hair: Blond
Eyes: Blue
Blood Type: B
Education: Burg High School
Code Name: Champ
Code Number: M09-3641-1

At age 18, Champ is the oldest member of the White Nuts team. Like JJ, he joined the army as soon as he finished school. After serving three years in the 3rd Squad's sniper/assault team, he transferred to the White Nuts with a 99.4% hit record on simulation.

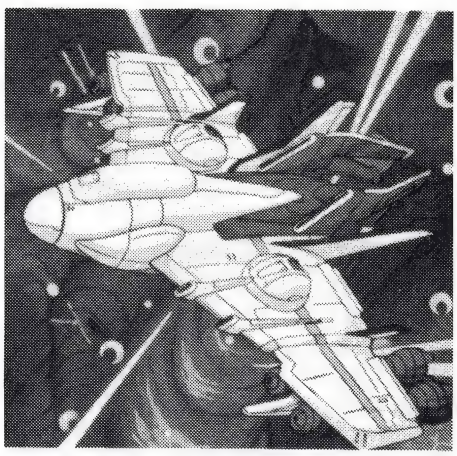
Champ is a ladies' man, and is rumored to be rich, due to his style and panache. Despite a surreptitious knitting habit, he is a born leader and believes in duty first.

Champ's gun, which he uses to destroy his own weapon to prevent Ricks from acquiring it, and then rapidly fires on the men guarding Emi and Apple, freeing them. Defeated once more, Ricks' anger smoulders. With the White Nuts team one gun short, it's up to Dave to create a new gun around the black box, the mysterious Zillionium converter that is all that remains of JJ's former weapon. Not only does Dave create a new gun for JJ, he modifies each gun (now with a custom grip and special switch allowing the entire Zillion energy pack to be spent in a single blast) for all three of the White Nuts members. JJ receives the handgun, while Champ receives a sniper rifle and Apple, a new attachment that turns her weapon into a machine gun.

While relaxing in a park, JJ overhears a conversation in which it is mentioned that JJ's admittance into the White Nuts team was a computer error. JJ is shocked and begins to worry about if and when he'll be asked to leave the team. His anxieties are put on hold when Ricks attacks in Huge Base (his fortified, portable headquarters). With the help of Dave in the Big Porter, and JJ's army buddies, the team is able to penetrate the base and destroy the main generator. The team scrambles for safety as the base explodes around them. Out of the wreckage, Ricks appears and throws JJ from his bike. Apple and Champ watch helplessly as JJ and Ricks disappear from sight.

Once the dust clears, Apple and Champ search desperately for JJ's body to no avail. The two receive information of a man matching JJ's description, seen at a nearby hospital in D-Town, and rush to the scene only to find it's not JJ at all—and that the Nozas are waiting for them.

From nowhere, JJ appears in the nick of time to save his teammates. Later, he explains that he was able to escape the wreckage of the base by using one of Noza's mecha. Ricks is presumed dead . . . or is he?



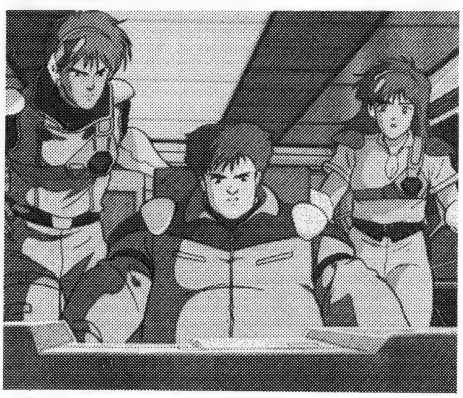
EMI

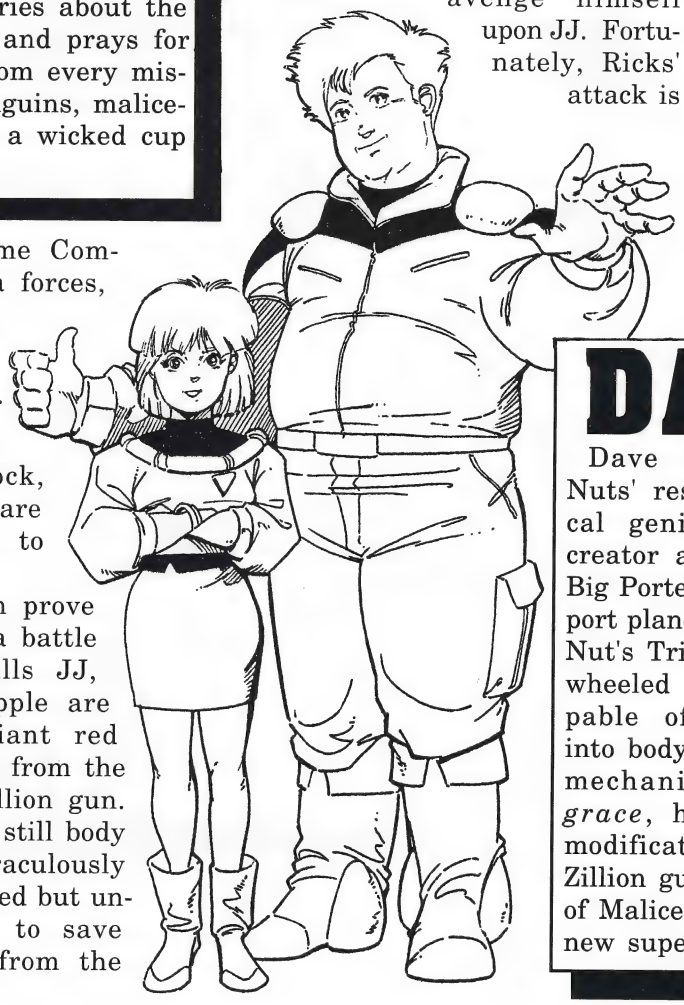
Emi is Director Gord's secretary. Despite her civilian status, she has a Top Secret clearance to work with the White Nuts team. Like Gord, she worries about the safety of the team and prays for their safe return from every mission. She likes penguins, maliceberries, and makes a wicked cup of coffee.

Admiss, the Supreme Commander of the Noza forces, enlists the aid of Director Kaliga a top Noza scientist, to create a race of super soldiers. The new warriors, Gerdock, Nabaro and Solier, are virtually invincible to Zillion weapons.

The soldiers soon prove their worth during a battle in which Solier kills JJ, and Champ and Apple are cornered. A brilliant red light begins to shine from the black box of JJ's Zillion gun. The light bathes the still body of JJ and he is miraculously resurrected. JJ, dazed but unharmed, manages to save Champ and Apple from the Noza warriors.

Malice's anniversary. During a party in honor of the planet's colonization, Noza warriors unceremoniously appear and prepare to fight. Gerdock, who has slipped past security earlier in disguise, confronts JJ amidst the confusion. Before the battle begins, a shrouded figure appears between Gerdock and JJ. As the fabric tears away, the injured figure of Ricks is revealed. Like JJ, Ricks had managed to survive the destruction of the base and is here to avenge himself upon JJ. Fortunately, Ricks' attack is unsuccessful and unfortunately, their relief at his demise was premature. Now the White Nuts team must worry about both the Noza warriors *and* Baron Ricks.





DAVE

Dave is the White Nuts' resident mechanical genius; he is the creator and pilot of the Big Porter, a giant transport plane, and the White Nut's Trichargers, three-wheeled motor bikes capable of transforming into body armor. Dave's mechanical *coup de grace*, however, is the modification of the old Zillion gun, found at one of Malice's poles, into its new supercharged form.

Disassociating himself with the Noza warriors, Ricks leaves to be on his own. During a stop in a small valley, Admiss appears to him in hologram form and tries to persuade him to return to their cause. "Are you unhappy being in charge of the invasion force?" she asks. Ricks utters a denial. "Then what is it? Ricks, tell me!"

"Killing JJ," Ricks says. "It means everything to me now." Although Admiss tries to reason with him, saying that he is needed now more than ever, Ricks refuses to see any purpose in his life but the regainment of the honor which was lost to JJ. Ricks leaps through the projection. Admiss vanishes.

The Noza warriors clash once more with the White Nuts team. During the battle, Solier wrests the gun from JJ's hands, and beats him into near unconsciousness. Ricks interrupts Solier, furious at her for attacking JJ when he wished to do so himself. JJ, at the end of his endurance, falls unconscious. Ricks stands over JJ and contemplates killing him, but in the end decides there is no honor in killing a helpless opponent and leaves the fight for another day.

After a period of recuperation, the White Nuts are faced with a new problem—the storage tanks containing the remains of the Zillionium have been destroyed, and there are only six energy packs remaining for the Zillion guns. Strangely, their cause is aided by Baron Ricks, who has embarked upon an insane quest for power and is assaulting a Noza secret base targeted by the White Nuts. The team enters the base and Ricks, on the verge of insanity, is delighted to have the opportunity once again to duel his chosen enemy.

JJ is out of ammunition and left at the mercy of Ricks, who begins to throttle him. With a desperate gasp, JJ squeezes the trigger of his gun. Time seems to stand still as a beam of light enters the sun and JJ is teleported outside to safety. Later, JJ cannot

recall what happened, and dismisses the incident as sheer luck.

JJ, Champ and Apple are sent out to investigate the recently discovered main Noza base, despite the fact that they are down to the last three energy packs. Responding to their need, Dave has invented an energy power amplifier, which will allow the power of one pack to be increased 60 times. Although the increased power is welcomed, the team still has only three shots.

During the mission, Champ fires the first shot at the Noza base, inflicting heavy damage, but the hostile climate inflicts its damage on Champ, and he is incapacitated. Ricks notices JJ taking Champ's place and urges him to hurry. "What are you doing? Hurry up and get here, JJ—there's not much time." JJ fires a shot at the bottom of the base, which crumbles into the icy sea . . . only to have another city rise in its place: the Crystal Palace, capital of the former civilization.

Apple and JJ go to investigate and are attacked by Noza warriors. Ricks makes another attempt at JJ and, after knocking Nabaro aside, turns his attention to JJ. Both men realize that now is the time, this is the final confrontation between them. Nabaro tries to interrupt but is repelled by both Ricks and JJ, who fires his final shot in an effort to dissuade Nabaro, which is absorbed by Ricks. With a final lunge, Ricks kills Nabaro with his sword, and turns to JJ.

"There is a definite time when we must die, but before we die, we must be sure that the next generation will live on . . . . Meeting you, fighting you—now I can die with honor." As Ricks dies and his body turns to stone, team comes across a small case filled with the precious Zillionium. Now, they can continue the fight.

The Noza soldiers, like the unfortunate Baron Ricks, are turning to stone. Admiss, launches her master plan and begins the missile bombardment of Malice from Lila, Malice's second moon.

The White Nuts' mission is clear: stop the missiles from being launched. The Big Porter is modified into a rocket and Apple, Champ, JJ, Dave and Opaopa take off into the atmosphere. The attack of Solier, using a flight pack, and Gerdock, inside a small craft, cannot hamper the flight of the White Nuts toward their destination. Following behind the Big Porter, Emi and Mr. Gord clip the wings of Solier's jet pack with their guns, causing her to explode. Unnoticed, Gerdock slips away.

The Big Porter passes through Admiss' defenses into the main base. Gerlock's attempts at defense are fruitless and he is vaporized--that is, all but one hand, which crawls off on its own. While Apple and Champ head for the launching section (and chase after Gerdock's hand), JJ stumbles into the Noza "seed" chamber (the area where the next generation of Noza are cultivated). He is immediately entwined by the tentacles of the chamber's defense system, which begin draining his life energy. Champ and Apple burst into the chamber and fire at the milky-white tentacles . . . also firing upon the life support system for the young Noza, destroying them utterly.

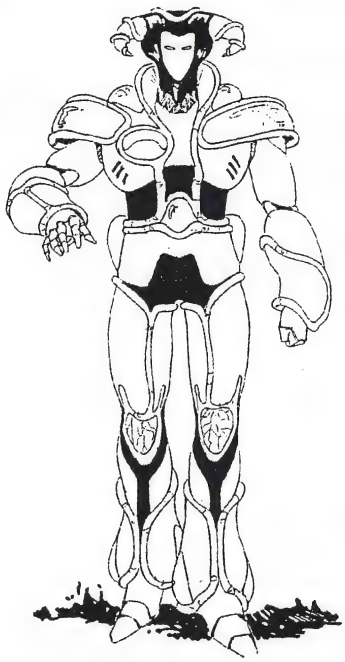
Desperate, Admiss flees with the last remaining seed but doesn't get far before she's cornered by the White Nuts team. Recalling the many friends and comrades who died at Admiss' hands, the teammembers prepare to fire but suddenly find themselves unable to do so. JJ begins to put his gun away. The room, of a sudden, is bathed in the familiar red light of the black boxes.

A pyramid of energy coalesces from outer space, focuses, and fires upon the base. The seed is cushioned within the pyramid of light, when the Zillion energy transports the seed to another planet, another time, light years away from Malice, where the Noza can continue to live. With their threat eliminated, the Zillion guns convert into pure energy and dissipate into space. Apple, Champ and JJ, the war now over, return to the Big Porter and to civilization. Malice is once more at peace. ■

Article by Tony DelGrosso

BARON RICKS

Given the task of taking control of the planet Malice, Ricks is defeated so constantly by JJ in battle that Admiss finally gives him an ultimatum: conquer the planet or be executed. Shamed and convinced that his honor has been stolen, he embarks on a vengeful quest for JJ's destruction. Despite this obsession, Ricks is an honorable being and an excellent warrior, armed with remarkable physical speed and a sword capable of metamorphosis into a whip.

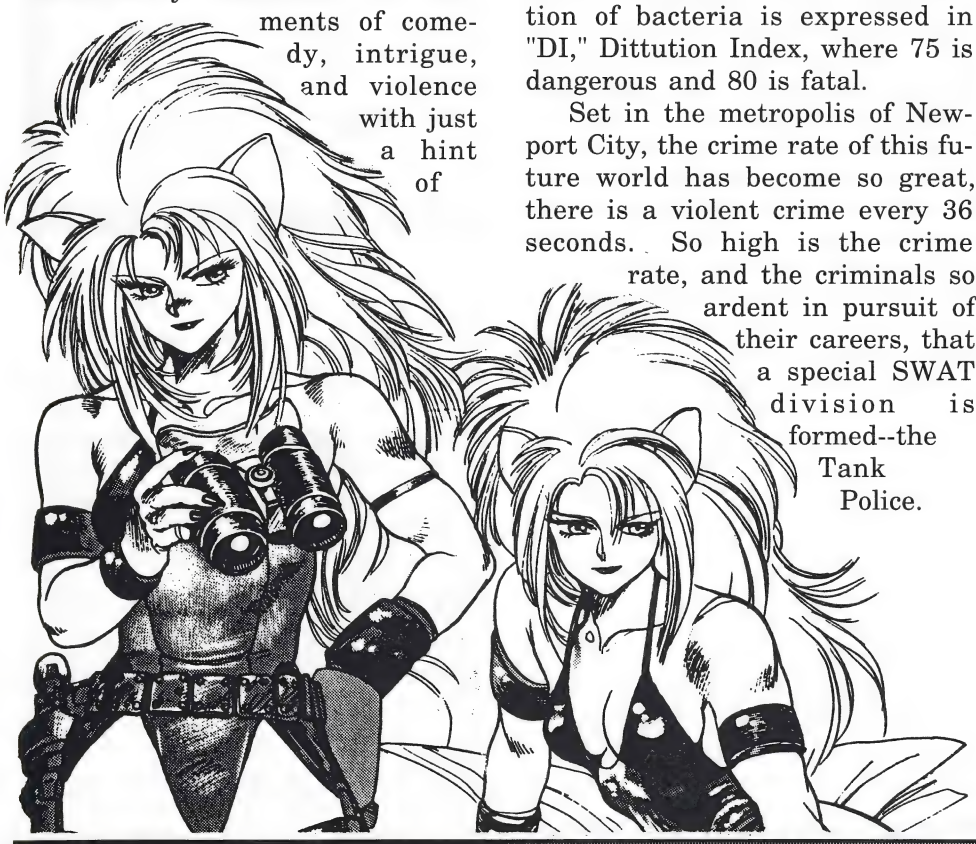


MONGO'S MANGA

Name: Mongo
Job: Free lance barbarian and part-time writer for *Animag*.
Favorite Food: Anything you can eat on a stick, especially carp!
Turn-ons: (Mongo like!) Manga. Manga with pretty girls and violence, or even better, violent pretty girls. Violence.
Turn-offs: (Mongo no like!) Poly-sly-labic words. Proofreaders, editors and tight deadlines. Pretty girls (they no like Mongo).
Last books read: *An Autobiography of Charles Darwin, Iaccoca.*
Goals in Life: To spread an appreciation and understanding of Japanese animation and manga in the United States. To bowl a perfect game (Mongo's fingers no fit in holes very well--put too much spin on ball).
Personal view on Japanese animation: Mongo like!
Words to live by: *Adapt and survive.* --Charles Darwin and *Eat it! If it don't kill you, it makes you stronger.* --Matt Anacleto.

Dominion

Now, on to Mongo's first manga review. *Dominion*, produced by Shirow Masamune of *Apple Seed* fame, stands out as a work which masterfully combines the elements of comedy, intrigue, and violence with just a hint of wily sexuality. To enter the world of "Dominion" is to enter a world darkened by a bacterial smog so toxic that the general populace must wear filter masks while out of doors, lest the bacteria be absorbed and their minds and bodies destroyed. The concentration of bacteria is expressed in "DI," Dittution Index, where 75 is dangerous and 80 is fatal.



Set in the metropolis of Newport City, the crime rate of this future world has become so great, there is a violent crime every 36 seconds. So high is the crime rate, and the criminals so ardent in pursuit of their careers, that a special SWAT division is formed--the Tank Police.

The Tank Police take their *nom du guerre* from their chosen vehicle--a tank (tanks of the future generally have no treads; rather, they are propelled by "floating" on magnetic roller balls). Although a tank may seem a bit extreme in the pursuit of criminals, it was a bit of compromise, for the Chief of the Tank Police would have preferred nuclear weapons.

The most cunning and challenging opponent facing the Tank Police is the Bakudo Gang. Lead by the maniacal Baku and his sexy partners, Anna and Uni Puma, the Baku gang spend most of their time in pursuit of the ultimate way to inconvenience and embarrass the Tank Police. If they can make a quick buck in the process, well, that's nice too.

The Cast

For the Good Guys:

Leonna: A member of the Tank Police, she is a quick-tempered and sexy tank commander. Leonna is in love with her tank, Bonapart.

Alu: He is Leonna's partner and the pilot of Bonapart. Calm and cool, at times Alu is the only member of the Tank Police with any inkling of common sense. Though spurned by Leonna, Alu loves her deeply.

Bonapart: The tough little tank manned by Leonna and Alu. He is armed with a cannon and a vulcan pod. Bonapart is quite versatile--so much so that he can even climb up sheer cliff faces.

Mohican (mohawk), **Shimpu** (mustache and chaplin) and **Megane** (glasses): Members of the Tank Police.

Breten: The Police inspector in charge of the Tank Police. Always referred to by his men as "Mr. Squad Commander," Breten is tough as nails and only slightly psychotic! His favorite phrase is, "You and your tank should be lovers!" He pilots a command type roller tank.

Mr. Chief: Benten's boss and the man responsible for the Tank Police. He is prone to fits due to the frequently uncontrolled actions of the Tank Police.

The Bad Guys:

Baku, the Great: The boss of a gang of evil bandits who are intent upon making all kinds of mischief for the Tank Police. Baku is a completely crazy cyborg with an artificial right arm and eyes. His favorite phrase--"We're mad!"

Anna and Uni Puma: Two sisters who have been bio-engineered to have the characteristics of Pumas. Members of the Bakudo gang, they are expert commandos, being skilled in the use of all types of weapons and in the operation of many types of vehicles, including tanks. The only way to tell this sexy pair apart is that Anna Puma has longer ears.

Mongo-Just-Not-Sure-Types:

Crolis: Produced by the "Heavy Science Development Agency," Crolis is a prototype cybernetic lifeform. She is often referred to by the project's code name, Green Peace. Possessing no real intelligence of her own, Crolis spends her time either mimicking those around her or more frequently, not thinking of anything at all. The Bakudo seek to possess her. Much of *Dominion*'s story concerns the theft, recovery, and re-theft of Crolis, an illegally produced cybernetic organism. "Green Peace" is the prototype for a race of beings who car survive life unaided in the poisonous bacterial cloud. She never speaks and has no apparent will of her own. Crolis will follow anyone who takes charge of her.

As the story opens Leonna and her partner, Alu, are in hot pursuit of a bank robber who they believe to be the notorious Baku. After some amazing feats of locomotion by Bonapart, they find that the "criminal" is really a robot sent by the Bakudo as a diversion. But a diversion for what?

Meanwhile, across town, the Police have discovered Green Peace apparently left unguarded in a warehouse. As the Tank Police ponder the reasons behind Green Peace, the "grateful" city council delivers the TF-4, a mobile police battle station. The citizens send a group of elected representives to protest the increased militarization of the police. The Bakudo send a house-warming party to steal the TF-4. Due to incredible mountaineering by Bonapart and team, the Tank Police succeed in stopping and capturing the Bakudo with the loss of only one skyscraper, the TF-4, the wounding of the officer Shipu, the pulverizing of Bonapart and various miscellaneous small wounds to remind them that the event ever occurred.

Book II of *Dominion* deals with a hostage situation. The Tank Police decide to "assist" the regular SWAT team. Why should you use subtle negotiators when a tank in the face will work just as well, seems to be the opinion of everyone involved.

While returning to the station, Alu and Leonna run into the Puma sisters mixing it up with the local police. Alu and Leonna intervene, but Bonapart is no match for the nimble Pumas who subsequently escape. While convalescing back at the station, Alu and Leonna receive a "thank you" note from the shop owner they rescued earlier in the day. It seems somebody *does* appreciate the Tank Police, after all.

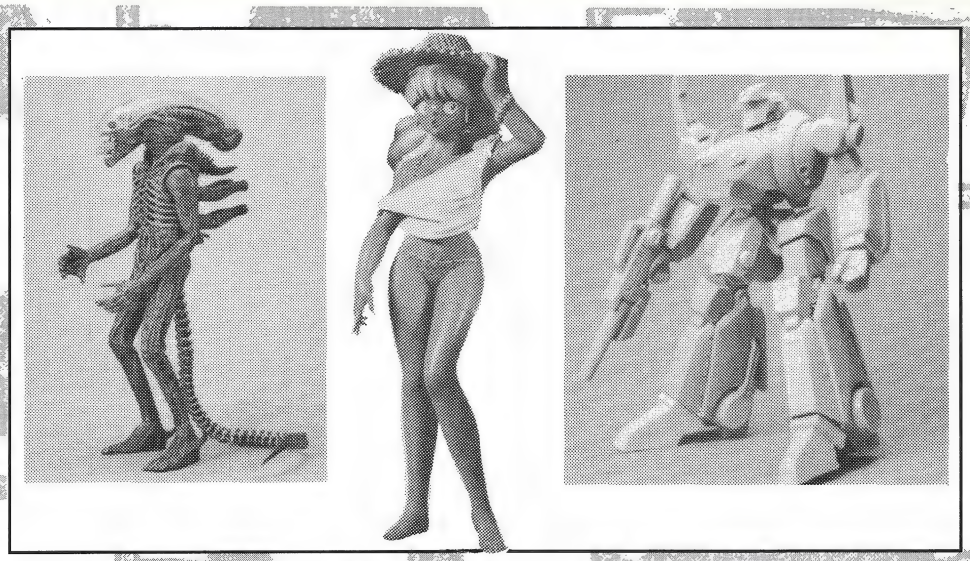
In Book III, Uni Puma and Green Peace lure Alu and Leonna into a warehouse in hopes of trapping Bonepart in a metal crusher. But what is a little brute force to such a spunky Tank. After braving the contaminated warehouse (the bacteria is in such concentration that the oxygen level is below what is safe for humans), Leonna

and Alu find that it was not Uni Puma and Crolis, but two Bakudo gang members in disguise. The real Pumas are outside making more trouble. Brenten unceremoniously "disarms" the Pumas with his tank. Plopping the Pumas into a waiting patrol Brenten rolls for home with an unbelievable air of smugness about him. Unfortunately, Brenten didn't check the patrol car very carefully because it is being driven by none other than Baku the Great. Needless to say the Pumas and Crolis escape once again.

In Book IV, Baku ups the odds against the Tank Police by employing a giant, tank-like submarine in the "Sand Sea" surrounding Newport. He can operate his tank killer (humanoid helicopters with anti-tank capabilities) with great efficiency. After demolishing a hospital maternity wing, the Pumas make their way back to their mobile base with their ill-gotten bootie--a truckload of babies! It looks like the Pumas will get away again, so Leonna follows them into the ship. But how to get in? Why, the engine vents, of course. Busting through the walls of the engine room, Leonna and Alu encounter Baku and the Puma sisters. It is during a stand off that we find the Pumas are, in reality, very complex androids, and that Baku himself is more machine than man. After examining Baku's fingerprints and the tiny "Made in Japan" inscribed there, the Tank Police wonder whether or not Baku the Great is human at all. He must at least be very clever for the whole Bakudo gang to once again cause more mischief.

In conclusion, Mongo like!

Dominion by Shirow Masamune
©1986--All Rights Reserved
Art Direction and Design by Mugen Kanzaki
Published by Hakusensha Publishing Co. Ltd., Japan



ANIMATED

PLASTIC

by Revell Walker

Since 1983, as the latest Japanese animated features were beginning to make their way to U.S. shores, a new world of modeling opened up to the many new fans who were already modelers of more conventional subjects such as ships, planes, and tanks. As one of the three sales angles of anime merchandising in Japan, scale anime kits have played a major role in the successful marketing of an animated series. As each new popular show made its debut, the plastic kit firms of Bandai, Takara, Imai and others turned out 3-D examples of mecha and figures. Enjoyed by many builders and collectors of science fiction models, and they are just as detailed as any standard model airplane or armor kit. The mechanical designs from animated shows have given the modeler a vast new arena from which to build and collect. As long as there have been animation characters and mecha, there have been models based on them.

During 1957, the first plastic model kits arrived in the U.S. from Japan. Animation models go back as far as 1962, when Tetsuwan Atom (known as Astroboy in the U.S.), made his debut on NBC as an animated series. The early kits were what might be best termed as "plastic toy" models, with details that were often exaggerated and often, inaccurate to the original source. Friction or electric motors were the rule, rather than the exception. More serious, detailed animation-based kits were released in the latter part of 1979 with the Japanese television series *Space Cruiser Yamato* (*Star Blazers*), in which the unique, heavily detailed mecha designs of Leiji Matsumoto proved a great modeling source and were very popular with fans. In capturing this kind of detail, the many professional and amature Japanese model manufacturing firms use a variety of molding techniques.

METHODS OF MANUFACTURE

Injection-Molded Plastic

These models are molded of melted polystrene beads injected into metal molds. Numerous modeling companies once featured models from nearly every animated series but among them, only Bandai continues to produce the latest mecha designs. Bandai produces the highly lucrative Gundam line, based on director Yoshiyuki Tomino's "war is hell" animated drama, which boasts over 200 model kits.

Injection molding is an expensive proposition. For every model that makes it to store shelves, a company must invest millions of yen in the hardened steel molds needed for manufacture. Therefore, any proposed model is considered very carefully, and only sure-sellers are produced. Injection-molded plastic models vary in difficulty of assembly, and feature crisp, clean detailing that is seldom encountered in other types of manufacturing processes. A new model before assembly is in sheet form, each component attached to a small plastic stem, which is connected to a frame-structure known as a tree. Injection-molded models are usually produced in one color, but variation on this technique known as system-injection can produce components of variable colors. At present, only Bandai's Gundam line utilizes this technique.

Vacuum-Formed Kits

Plastic models manufactured by drawing a sheet of heated plastic over a pattern, often made from wood. This process permits a samll firm to produce limited runs that might not have been produced by a larger company.

As the name implies, a vacuum-formed model is hollow inside and consists of thin, flat sheets with the figure molded in the center. The sheets must be cut apart and both halfs glued together. The pieces are molded in a uniform color. Some vacuum-formed parts can still be found in today's animation kits, but are not recommended for beginners.

Cast Resin Models

Formed with polyurethane resin, the main components molded in room temperature vulcanizing silicon rubber. When cured, the resin is poured into the mold and hardens within seconds. Cast resin models have created a whole new genre in modeling known as garage kits, presumably because of the relative ease an amateur might construct a world-class kit in his own home, or garage. Industry giants such as Bandai's B-Club, as well as amateurs, can create versions of any manga or animation character imaginable. Although these models require specialized techniques, they are easy to assemble and paint. Cast resin models are statue-like solid figures cast in a single color.

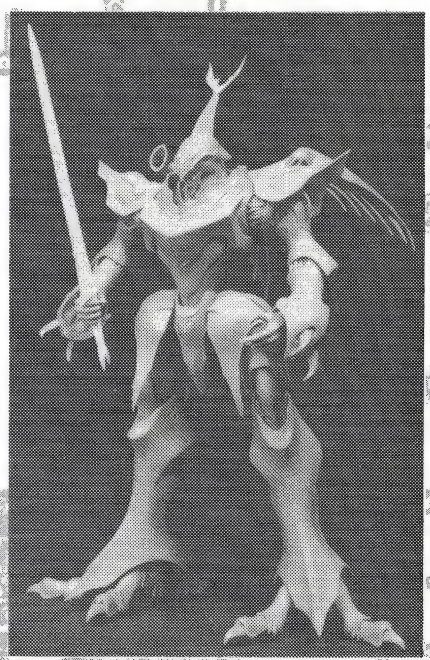
Soft Vinyl Kits

Composed of a special vinyl compound, with molds created in a open-faced design. Melted vinyl is poured into these molds and allowed to form a skin on the inner surface. The excess vinyl is then removed, and the remainder cools to a hardness almost like styrene.

Soft vinyl kits are easy to assemble, but do require a familiarization with several simple techniques. The soft vinyl kit process allows animation kits of large subjects to be created inexpensively. The more resin used in polyurethane kits, the more expensive the kit becomes. An independent firm known as Max Factory pioneered the use of soft vinyl on contemporary animation mecha subjects, which until then had been used solely in the construction of toy monsters. These hollow kits are assembled from several components which can easily be joined when heated.

White Metal Figures

Anyone with an interest in role-playing has most likely encountered these cast lead figures, which are used to represent objects such as furniture and weapons, human and inhuman characters, and a wide variety of monsters including elaborate dragons with meticulous detail. Japanese white metal model kits are easy to build, but can be expensive, and require the mastery of simple skills.



Today's kits often employ a combination of the above techniques depending on the requirements of the model's designer. In upcoming issues, we'll offer advice on construction, painting, and custom-detailing your models using all of these techniques. We'll also feature the latest merchandising information, reports on modeling conventions in the U.S. and Japan, and will publish exclusive interviews within the modeling industry. Eventually, we can even help you to build your very own model . . . from scratch! Of course, you don't have to build models to enjoy them. Collecting can be just as fun, and we'll feature this aspect of the hobby as well. ■

MECHA FILE

BY JAMES TEAL

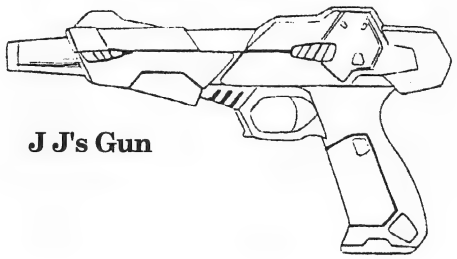
A Continuing Series on the Mechanics and Robots of Japanese Animation

An examination of the weaponry from the *Zillion* TV show

The zillion gun derives its name from the English word "zillion; a very large, indefinite number" which represents the awesome power of the weapon.

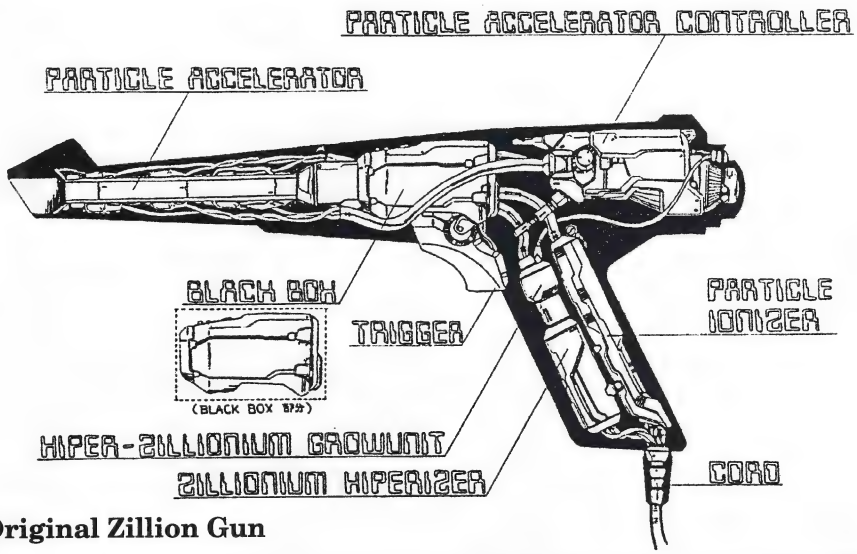
The power requirements for the original guns made an external power source necessary. A power pack carried on the user's belt is connected to the gun via a cable. Power feeds into the Zillionium hyperizer, which is then transformed into the hyper-Zillionium grow unit. This unit and the particle ionizer have direct input into the black box. The black box converts these energies into a lethal force which is then channeled through the particle accelerator.

The beam emitted from the zillion gun disrupts the molecular structure and severs the atomic bonding of whatever it comes into contact with. The beam has a limited range due to the energy expended penetrating the atmosphere. The more dense the medium between the gun and the target, the greater the power loss over distance. During the *Zillion* TV series, the zillion guns display much less damage-effectiveness underwater compared to its use in normal atmosphere. The guns were also less damage-efficient during obscure weather phenomenon such as fog, rain, snow, dust storms, etc.



J J's Gun

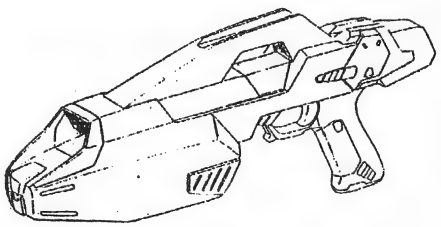
The destruction of one of the three original units gave the team the impetus to experiment with the weapons and the power they represent. When JJ's original gun was destroyed, only the black box remained undamaged. Dave, the team's mechanic, reconstructed a gun around the black box. As he was rebuilding the gun, Dave also made various improvements on the original design.



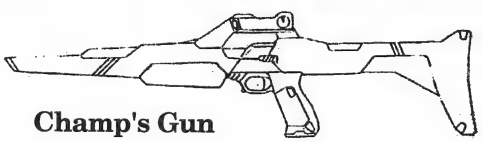
Original Zillion Gun

The new zillion guns incorporate a self-contained battery pack small enough for multiple power packs to be carried on the user's person. Another primary breakthrough on the weapon is the addition of the energy release switch which allows variable output levels from normal to a complete release of all the remaining power in one shot.

The other two guns were upgraded as well. Apple's weapon is equipped with a submachine gun-type muzzle which allows it to fire in bursts instead of single-action fire. Champ's gun sports a shoulder stock for extra stability and an extended barrel for increased range. This effectively converts Champ's gun into a sniper rifle. JJ's gun has been left a standard pistol for freestyle gunplay.



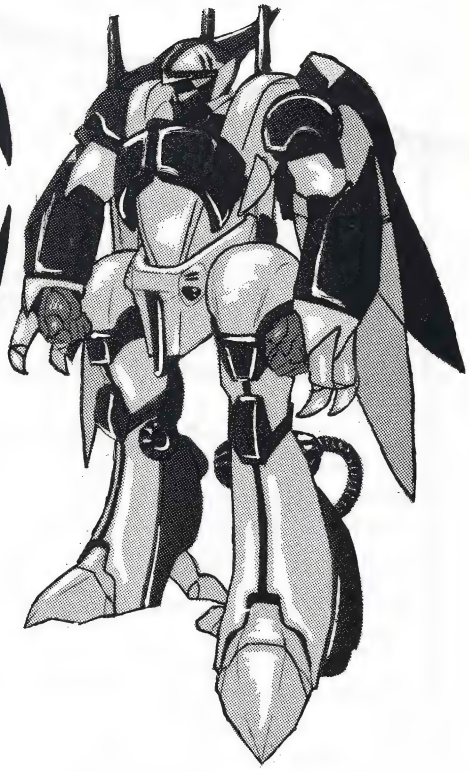
Apple's Gun



Champ's Gun

The new guns also proved faster than the old guns in other respects. After hookup to a fresh power supply, the unimproved zillion gun required 20 seconds to charge to combat readiness, while the new guns can charge in half of that time. The old zillion gun had a rate of fire of two shots per second. The upgrade increased the new gun's rate of fire to five shots per second. ■

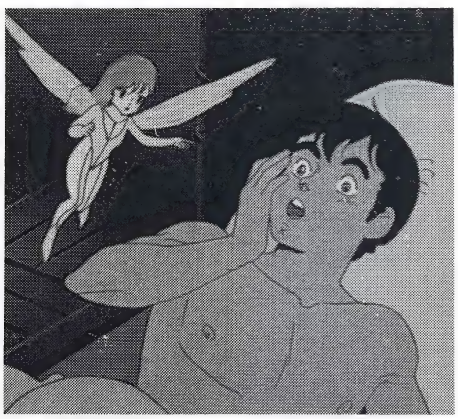
AURA BATTLER DUNBINE



Sho Zama and the Black Knight clash in the final battle for control of both Earth and Byston Well

Introduction

Aura Battler Dunbine, created by the popular animation writer Yoshiyuki Tomino, made its debut in Japan during 1983. Although initially not as popular as Tomino's other works (*Mobile Suit Gundam,* for example), *Aura Battler Dunbine* has currently gained an unusual revival of interest, generated in part from its resurrection via reruns on Japanese television. The release of numerous new model kits based on the show's unique, organic-style robots has also contributed to *Aura Battler Dunbine*'s renewed success. This upsurge of interest



has also led to the creation of three new, original *Dunbine* OAVs (Original Animation Videos), and the possibility of further stories set in Tomino's fantasy of world of Byston Well has not been overruled.

The following is the third and final installment in *Animag*'s episode guide for this unusual television show.

The Story Thus Far. . .

One night, while racing with his friends, moto-cross racer Sho Zama disappeared into thin air. The A-Fellario Silky Mau had opened the aura road to bring him to Byston Well. Initially, Sho fought for Drake Luft, but he left to join the rebel Nie Given when the surface woman Marvel Frozen taught Sho of Drake's evils. Though Drake began as ruler of the small province of A, he soon disposed of the incompetent King Fraun Elf and seized the throne of A. His next ambition was to conquer all of Byston Well.

Drake's rapid climb to power alarmed all of Byston Well. It spread aura machines, as well as fear and fighting, throughout the land. Nie's small band of rebels against Drake soon found powerful allies: Lau's King Phoeyzon and later, his granddaughter, Queen Elle; Na's Ciela Rapana; and even the leader of the A-Fellario, Jacoba Aon. So did Drake gain allies, winning the support of Ku's Bishot. The fighting split Byston Well in two and threatened its very foundations as the resting place of the soul.

In desperation, Jacoba sent all aura machines to the surface world. Unfortunately, in trying to secure Byston Well, Jacoba invited even greater chaos. The difference in physics made aura machines invulnerable on the surface, even to nuclear weapons. Seizing the opportunity, Drake set out to conquer the world and Earth was helpless, since a single aura battler could bring down more destruction than a nuclear attack.

On one side of the conflict was Ciela, Elle, and Nie, determined to stop Drake. No one welcomed them. The Soviets even tried to smuggle a nuclear time bomb onto Ciela's ship. On the side was Drake, Shott, and Bishot . . . and they had the initiative to force the United States to ally with them.

Meanwhile, Sho Zama, clearly opposing Drake, fought against him under Nie Given's command. Sho was fortunate in his invaluable companions: the surface woman, Marvel Frozen; the Mi-Fellario, Chum Fau; Queen Ciela Rapana--and Sho had his spiteful enemies: the Bostonian, Tod Guiness; Barn Bonnings, now the Black Knight; and Drake himself. Sho was maturing as a holy warrior. He fought for good, while Drake went about his evil plans. He saw the horror of runaway aura power with Jeril Coochibi. Now, if he could only learn to control his aura power. . .

39 "Bishot's Hostage"

As Drake's fleet hovers above Washington, D.C., the U.S. Army prepares to confront the alien invasion. Meanwhile, a presidential committee offers to supply Drake with provisions but not military supplies. Angered, Drake's envoy threatens to demolish Washington if the U.S. does not cooperate with Drake's requests.

In Europe, Marvel warns Ciela that if Drake makes the United States submit, half of the world will become his. Ciela, however, wants to be rid of the evil force surrounding Europe before defeating Drake.

The *Zellana* docks with the *Grand Garan*. Sho and Marvel try to relax after the docking, but an enemy force approaches from across the Atlantic: Tod Guiness en route to Bishot's fleet. Marvel takes off, intercepting Tod and accusing him of betraying the United States. The two fight, and in a one-sided battle, Tod captures Marvel and takes her hostage.

Tod lands on the *Ghia Garing* and receives a hero's welcome. He notices an aura fighter, the Black Knight's Garaba.

The *Grand Garan* and *Goraon* rendezvous. Ciela and Elle meet for the first time. Bishot sends a message to the *Grand Garan*: he demands Ciela and Elle desert their ships in exchange for Marvel's life. Elle declares she will leave the *Goraon*. Ciela surprises everyone, saying she will go with Elle. Ciela plans to pretend to surrender, and then attack the*Ghia Garing*. She feels it necessary to sacrifice herself for the sake of the greater good. All *Zellana*'s crew reluctantly agrees, except for Sho. Ciela asks if he loves Marvel. He says he doesn't know.

On *Ghia Garing*, Marvel is upset to know that Ciela and Elle will surrender just for her.

Ciela and Elle let Bishot's force freely destroy their aura battlers to demonstrate their honesty in surrendering. Even the Billbine seems to be destroyed. Bishot tells Ciela and Elle to abandon ship. They order an attack on the *Ghia Garing* instead. In the battle, Sho looks for Marvel entering the *Ghia Garing*'s hangar and finds the empty Dunbine. Using her psychic powers, Elle directs Sho toward Marvel.

The Black Knight reveals a captured Marvel and frees her, saying, "Begone. I'm a man who doesn't like Bishot's way of taking hostage. I can't let you die before I duel you one-on-one in aura battlers. Until then, begone, Sho Zama, with Marvel."

Bishot learns that Marvel has gotten away and retreats.

40 "Paris Burns Up"

The forces opposing Drake have taken refuge in the North Sea. Ciela had hoped that the *Ghia Garing* would follow them north to fight, but the enemy ship has remained south.

In Paris, Bishot's forces wreak havoc. Tod leaves the force to return to Drake. Louser tells Bishot that they should take the city of Paris hostage in order to draw out Ciela and Elle from their northern hiding place. She contends that they may be able to sink one of the ships, and defeat the enemy before they rendezvous with the *Will-o-Wisp*.

A plane flies over the *Grand Garan*, dropping a message for help from the French government. *Grand Garan* decides to go with Sho's plan.

Bishot monitors a conversation that includes Lana and Fred, IBN representatives on *Grand Garan*, and concludes that now is the time to attack.

Dunbine and Billbine battle in the skies over Paris. Marvel argues with Sho over his defection and tries to stop him. In Billbine, Sho decapitates Dunbine and it crashes into the Seine. Sho is surrounded by Bishot's Drumlos as he brandishes the Dunbine's head. Aboard *Ghia Garing*, Sho explains to Bishot and Louser that he defected because he could no longer trust Elle and Ciela. Suddenly, Riml appears. Grabbing a lance from a guard she rushes at Sho, yelling, "You bastard! Have you forsaken Nie? I cannot forgive you!" Sho disarms her. Close by, Lana and Fred decide that now is a good time to leave.

Aboard *Zellana*, Marvel is concerned that Sho may get hurt when the bomb implanted in Dunbine goes off.

Back on *Ghia Garing*, Fred knocks out Riml's guard. Riml agres to leave the shi with him. On the flight deck, Bishot admires the transforming Billbine and asks Sho if he'd trade it for a Drumlo. The Black Knight returns and rushes at Sho, accusing him of trickery since no wreckage can be found of the Dunbine. Sho tells them that the Dunbine has a bomb on it and demands that the *Ghia Garing* move to the North Sea.

Elsewhere on the ship, Riml, Fred, and Lana prepare to escape. Riml tells the IBN representatives that despite Sho's actions she still believes he will help them.

On the flight deck, two guards jump Sho in an attempt to disarm the bomb, but Sho breaks free and ignites Dunbine's explosive. The Black Knight warns Sho that he'll kill him before he can set any further explosions and duels with him. Riml appears comes to Sho's aid, who gets into Billbine. Riml is knocked unconscious while Lana and Fred are cap-

tured. Sho takes off, leaving them behind.

Furious at the trickery, Bishot orders Sho destroyed in the fire raging below. As Paris burns, Sho encounters the Black Knight and they engage in battle. A strange light begins to engulf Sho. Chum and Marvel rush to warn Sho that he must not increase his aura power of hatred, or he will become like Jeril.

Although Bishot sends all of his aura battlers to battle Sho, they are unable to destroy him as the enraged Sho uses Billbine's beam sword to destroy the attacking aura battlers . . . and Paris as well. "I didn't intend to use aura power like this," yells Sho as he hurls his beam sword at *Ghia Garing*'s bridge, barely missing Bishot. The Black Knight continues to attack, but Sho defeats him and the Black Knight escapes him once more.

41 "European Battle Line"

Charley Cummings informs Ciela that the Queen of England has granted her an audience.

On *Zellana*, the crew rebukes Sho for the tragedy in Paris because of his out-of-control aura power. *Zellana*'s radar detects a squadron of aura machines lead by Musin Poe. Among them is Jabba, Shott's childhood friend. *Zellana*'s squadron intercepts them, but Musin detects the *Grand Garan* on her aura radar and orders a retreat. The battle is over when the *Grand Garan* appears out of the clouds to rendezvous with *Zellana*.

Musin's squadron returns to Shott's Sprigand, where Shott has been waiting for Jabba. He reveals to his old friend his plan to subjugate Drake and Bishot, and then, the United States.

In London, Ciela meets the Queen, who agrees to Ciela's plan to lead *Ghia Garing* into the North Sea.

Tension mounts in Europe. Nie and Elle receive orders from Ciela concerning the attack. Various European NATO forces prepare for battle, as Jabba takes off to watch the big battle.

NATO launches nuclear missiles at *Ghia Garing*. The explosions light up the night sky. Hidden in the explosions, *Grand Garan* and fleet sneak up on *Ghia Garing* and make a frontal assault. In the excitement, Jabba attacks the *Grand Garan*'s bridge, injuring Ciela. Sho then kills Jabba in retribution.

Shott learns of Jabba's death and calls him a fool as he wakes from a night with Musin. He says, "It looks like I can't wait for Bishot to come bow to me any longer."

42 "Rebellion of the Surface People"

The people of Oslo, Norway, fearing a repeat of the tragedy in Paris, repair *Ghia Garing*. Aboard, Fred and Lana talk with the imprisoned Riml. She explains that her mother and Bishot have been betraying Drake for a long time and if they aren't stopped, both the surface world and Byston Well will be ruined.

In England, *Goraon* lands next to *Grand Garan* where Elle blames herself for Ciela's injury. A Harrier lands on the *Goraon* with a messenger, who tells Elle that the Norwegian government has given permission for an attack on *Ghia Garing* and that the allies are ready as well.

Meanwhile, Riml and Fred escape from *Ghia Garing* in the Garaba, leaving Lana behind. Louser tells the Black Knight to accompany Zet in retrieving Riml since without her, Louser will be unable to explain her presence with Bishot to Drake. On *Zellana*, an unidentified object (Garaba) is detected. Sho, Marvel and Keen go to investigate. Realizing that Riml is piloting the Garaba, the three engage the aura battlers pursuing her.

The Black Knight, sensing trouble, returns to *Ghia Garing*. Back in Oslo, the Norwegian workers repairing *Ghia Garing* have gone on strike. Bishot warns the Norwegian president that if the strike does not stop, Oslo will destroyed. The president asks for thirty minutes to comply. In the interim, Bishot expresses his fears that if provoked, the Norwegian people may fight him and in his current state, he would be unable to suppress an insurgency. The Black Knight arrives and is scorned for returning without Riml. Zet, via monitor, reports to Bishot that *Goraon* is approaching. Bishot sends out the Black Knight and mobilizes his fleet.

The Norwegian president scrambles the air force to attack *Ghia Garing* but the military force has little effect and there are many Norwegian casualties.

In the air, the Black Knight fights Sho and accidently hits Zet's Vierres and Riml's Garaba, which Zet has managed to obtain. The subsequent explosions cause the Vierres to drop Garaba; Fred is torn from the ship forcefully. The Black Knight then recaptures Garaba and flies off. Although Bishot wants to go in for the kill against*Goraon*, the helmsman reminds him that the ship isn't fully repaired. Thus Bishot retreats.

43 "Hyper Sho"

Zellana and *Goraon* have withdrawn north. They detect *Will-o-Wisp* slowly approaching Europe. *Ghia Garing* heads toward London as Sho proposes an ambush from under the sea.

On *Ghia Garing*, Bishot and Louser bicker as the time approaches to rendezvous with *Will-o-Wisp*. Meanwhile, Zet reveals to the Black Knight that he, not Shott, designed the Dunbine. Suddenly a scramble order sounds.

Underwater, Sho feels pressed to stop Bishot before Drake arrives. The ocean reminds Chum of the Land of Water and she becomes homesick. Sho promises Chum that he will return her to Byston Well, when several aura battlers collapse from the water pressure. Sho orders all but the Dunbine to return to *Goraon*.

Meanwhile, *Goraon* flies above the clouds as a decoy and attracts the attention of Zet and the Black Knight's squadron. Since *Goraon* is on a course for London to intercept Bishot, the Black Knight must

intercept *Goraon*. Dunbine and Billbine's absence makes the Black Knight suspicious.

Sho and Marvel spot *Ghia Garing*. The Black Knight moves to intercept them. Sho slices open the bottom of *Ghia Garing* and enters. He shoots randomly and wreaks havoc until Zet's Garaba pulls Billbine out and forces it into the water, ending the attack.

Elle orders her fleet to come in front of *Ghia Garing* to block any further approach toward London.

Later, Louser beats Riml because she suspects Riml has been sending information to the enemy. After Louser leaves, the Black Knight enters and makes a declaration: he is Barn Bonnings. He hands Riml a grenade and informs her of his vow not to remove his mask until he defeats Sho. He bids Riml to use the grenade well.

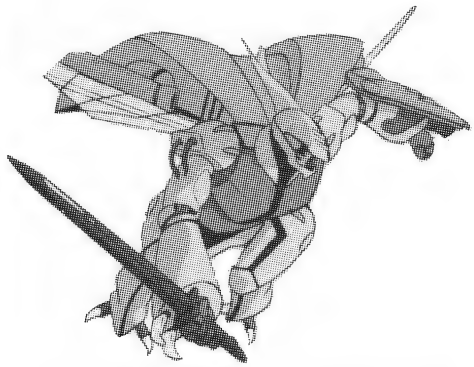
Aboard *Goraon*, Sho and Marvel review their situations. Sho disparages his performance as a "holy warrior" and recalls Ciela's remark that he is not serious enough. Marvel points out that the same could be said of her, and asks Sho what his feelings are for her. Sho says hesitantly that he likes her. "What I want is love, not like," says Marvel.

Sho and Marvel take off for London. *Goraon* intends to defend England, since England's Queen helped them earlier in their organization of an allied attack against Drake's forces.

Marvel appears obsessed with stopping *Ghia Garing*. Because of his concern for her safety, Sho goes into a hyper aura and blocks *Ghia Garing*'s attack. He barely survives, and for the moment, succeeds in stopping Bishot.

44 "Grand Attack"

Ciela, still bedridden from an earlier battle, is briefed on the current location of the various aura machines on Earth. Despite the poor outcome of Elle's aggressive attack, Ciela decides they must free the "terror-stricken" Americans from Drake's rule at any cost.



A wave of surface missiles hits Elle's fleet. Though harmless, Nie believes *Ghia Garing* must have forced the surface people into attacking them. He tells Marvel to determine where *Ghia Garing* and *Sprigand* will meet to prevent them from joining forces. Everyone is surprised when Ciela responds differently, and worry that she may split their forces in two. Elle orders Nie to take *Zellana* to intercept *Will-o-Wisp* while *Goraon* goes to intercept *Ghia Garing* and *Sprigand*. Nie tells Keen to load the Fore with as many explosives as possible, which will be remote-controlled from Botune to crash into *Will-o-Wisp*.

On *Will-o-Wisp*, Drake tells one of his officers that he plans to sink the *Grand Garan* in order scare the Europeans. Once he conquers Europe and Asia, he will force the world's scientists to create a device to open up the aura road.

Tod leads Drake's forces, plowing thorugh its first attack squadron using the special "trio combination." Ciela reroutes her aura battler squadrons to fight Tod and the oncoming forces. Drake's forces take a heavy toll on Ciela's squadrons, and after seeing one of her ships destroyed while trying to protect *Grand Garan*, Ciela orders the captain to

place *Grand Garan* in front of her other ships. Hidden in the clouds, two Blue Begas suddenly fly toward *Grand Garan*. Realizing they are full of explosives, Ciela orders the ship to take evasive action but it is too late; the Blue Begas detonate, destroying part of *Grand Garan*'s tower. In spite of this, Ciela continues the attack on *Will-o-Wisp*.

Marvel and Sho arrive from *Zellana* to help Ciela. They battle Tod, who accuses Sho of having hindered him from the beginning by destroying his Dunbine. Meanwhile, on *Grand Garan*, Belle and El Fino beg Sho to stop Ciela from continuing her reckless attack.

After disabling Tod's aura battler, Sho goes to *Grand Garan* and pleads with Ciela to stop, not only because of her health but because she may ruin *Zellana*'s surprise attack if she continues.

In a Botune, Keen and the Fore make a nose-dive attack on *Will-o-Wisp*, accompanied by *Zellana*. The Fore crashes into the bridge, causing extensive damage. Tod arrives, flying his headless aura battler, and boasts that he can still destroy a mere Botune and *Zellana*. Marvel attacks Tod.

Sho encounters Tod, whose battler is soon disabled by Sho's agressive attack. Both sides retreat as Musin's squadron arrives. Tod comments that all he gained from this battle was a beating from Marvel and Sho.

45 "Beyond the Tod"

Although the United States is still under Drake's occupation forces, the U.S.S. *Carl Vinson* welcomes *Zellana* into the rebel navy.

In the north, while inspecting the maintenance of his Zwarth, Tod hopes to gain Drake's favor so Tod's home town of Boston will not sink into a sea of fire. Tod goes to answer Drake's summons and sees Musin being questioned on *Sprigand*'s lack of cooperation. Drake asks Tod for his advice in handling the surface world to Drake's best gain. Tod advises him to flatter and make use of America's military power.

In the Artic, *Goraon* detects *Ghia Garing*. As their enemy is only partially repaired, Elle gives the order to engage in battle. The attack commences just as Lana sneaks off the ship.

Although angered at the change in plans (after rendezvous with *Carl Vinson*, *Goraon* was to attack *Will-o-Wisp* and then *Ghia Garing*), Captain Scott agrees to send aid to the battle. The machines of *Zellana* and *Carl Vinson* arrive and strike nuclear winter on *Ghia Garing*. To Elle's surprise, *Ghia Garing*'s aura barrier continues to strengthen despite the attack.

Bishot orders the Black Knight to join the battle, who complains of mechanical failure due to poor maintenance. Unknown to Bishot, the Black Knight reveals that he has his own plans for the battle and does not intend to take any orders from Bishot.

Goraon appears suddenly in front of *Ghia Garing* on a ramming course. Before the course can be completed, Elle senses the presence of another ship and orders a retreat. The ship is revealed to be Shott Weapon's *Sprigand*. Fearing the evil aura of Shott's ship, Elle allows *Ghia Garing* to slip away.

The battle continues. Dunbine and Billbine eventually surround Tod's Zwarth as he yells, "Don't underestimate me! I won't lose to you!" Zwarth goes hyper.

Shott is awed to witness a hyper state for the first time and is surprised at Tod's growth in power. In response Sho's aura slips from his control . . . and Sho begins to go hyper. Chum, Marvel and Elle concentrate their aura powers to restrain him.

Sho fires a beam of excess aura power toward Tod. The Billbine penetrates the Zwarth, and the two pilots come face-to-face. *Sprigand* retreats and Sho, drained of aura energy, cannot pursue.

Out of respect for the dead warrior Tod, Drake decides not to attack Tod's home town of Boston. Drake asks Shott how *Ghia Garing* is doing. Shott replies that the ship is slowed because of damage. Both men agree that now is the best time to wipe out both *Grand Garan* and *Goraon*.

46 "Operation: Remote Control"

Aboard *Will-o-Wisp*, Drake and Shott meet. Drake worries that if the enemy discovers the higher aura ambient level in the North Atlantic the war may drag on, so Shott offers to personally bait the *Grand Garan*, allowing Drake's forces to destroy each ship individually. Drake is distrustful of Shott's plan.

Returning to *Sprigand*, Shott orders Musin to surrender to the squadron.

Back at *Carl Vinson*, word is received of Musin's wish to surrender, causing Sho to wonder. If one's aura can increase through hatred, he reasons, the opposite would also be true, and Musin may be hiding her aura with intent to destroy *Grand Garan* from within. Keen, listening to this, sin, revealing her true self, attacks Keen as *Grand Ga-*

ran takes off despite the damage.

Continuing their kamikaze attack, the planes manage to destroy one of *Ghia Garing*'s massive wings, causing Bishot to panic. *Sprigand* arrives on the scene while Sho fights both the Black Knight and Musin, but fortunately both the Black Knight and Musin want to destroy Billbine personally and hamper each other's efforts.

After landing on *Ghia Garing*, Shott goes to see Bishot and warns him of the danger of fighting in the Atlantic. Bishot doesn't believe him, but upon seeing the arrival of *Grand Garan*, decides to retreat to where Drake's forces are.
rushes off to find out Musin's true intent.

Meanwhile, Musin destroys an attacking Vierres, killing its pilot. Convinced of her sincerity and detecting *Sprigand*'s approach, Ciela sends out aura battlers to protect the Bubili. Suddenly, Keen lands on top of the Bubili with her Botune, and menacingly poises her sword directly over Musin. Witnessing Musin's apparent innocence, Keen is confused.

Elsewhere, Sho and Marvel take off to cover the attacking F-14 squadron as they head for *Ghia Garing*. Bishot, seeing the approaching planes, wonders what these "mosquitoes" could possibly do to him. At that moment, an F-14 crashes into *Ghia Garing*, causing unbelievable damage. Amid the confusion, Riml and Lana manage to sneak away in an aura battler.

Back on *Sprigand*, Shott hears of the "primative tactic" and orders Musin to stop their plan. Muenemy, and once aboard *Grand Garan*, to get close to Ciela Rapana and kill her.

Aboard *Carl Vinson*, Capt. Scott tells everyone that they are going to attempt a remote control *kamikaze* attack. William, a navy pilot, explains that since the aura barrier tends to jam long-distance remotes, the pilots will fly in close, eject and guide the planes via remote control devices on their ejection belts.

Grand Garan, under repair, detects activity nearby. Upon closer inspection, Ciela discovers that it is the enemy fighting among themselves. Among them is a single Bubili, whose pilot identifies herself as Musin Poe, leader of Shott's

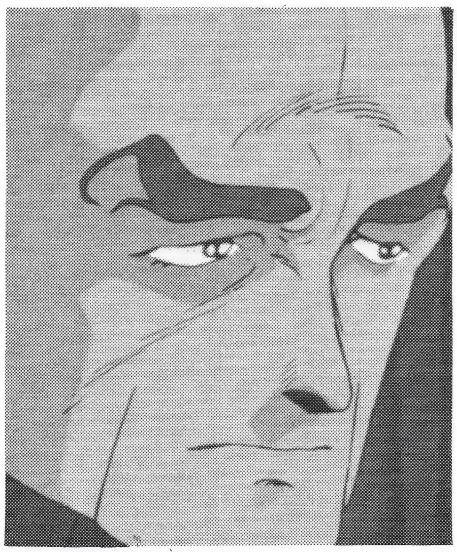
47 "Drake Luft"

Riml returns to *Will-o-Wisp* on a Wryneck with Lana. Riml tells Drake there is something she must report. Drake wonders if it has something to do with Bishot's fleet. No, says Riml, it has to do with her mother, Drake's wife.

"As your daughter," says Riml, "I must report to you of the affair between Bishot and M--" Drake slaps Riml harshly and tells her the battle is no business of a child. He orders both Riml and Lana to their rooms, and *Will-o-Wisp* to the place called "Pacific" where they will engage *Grand Garan*. Angrily, Drake curses his wife.

On *Zellana*, Nie orders Sho to the newly repainted Billbine. Sho climbs the ladder to find Marvel getting dressed. She expresses her regret that every battle seems like it's the last one. Sho reassures her, saying that aura has the power to attract one person to another. Marvel isn't so sure.

Keen and Chum eavesdrop on



Sho and Marvel from behind a door. Chum thinks both Sho and Marvel should be more honest and come right out and say they love each other.

Time for battle. Botune, Billbine and Dunbine take off from *Zellana*. Marvel, in Dunbine, heads for *Goraon* to lead the ship to battle while the others head directly toward *Sprigand*.

As Drake's forces seem to be concentrated in the Pacific, Sho crosses the North American continent without incident. Upon reaching the west coast Sho learns that the U.S. Navy's pacific fleet has gone renegade and that *Carl Vinson*'s Capt. Scott has joined the fleet as commander. Together, fighters from the seventh fleet and Billbine attack *Sprigand*.

The heavy attack from *Sprigand* prevents the surface fighters' previously successful remote control tactics from working, so the planes are piloted manually and the pilots do not eject until moments before impact. To Shott's surprise, some fighters manage to penetrate the aura barrier. Shott sees through the scheme to cover *Zellana*'s attack from above and mounts a clever counterattack. He is stopped short of completely destroying *Zellana* only by a second surface air corps attack.

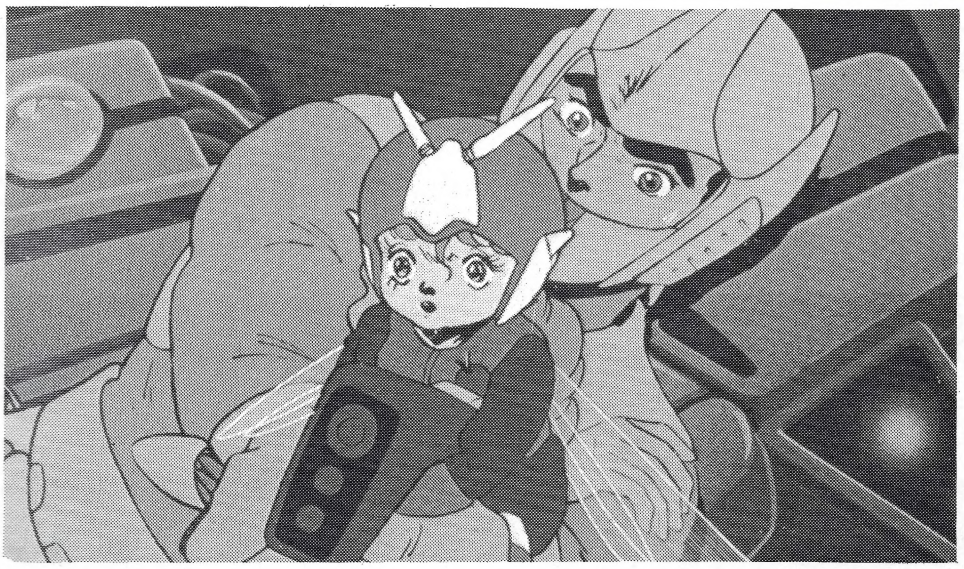
Elsewhere, Drake and Bishot finally make contact. They are discussing Bishot's silence when Bishot notices Riml behind Drake and the viewscreen. Though he pledges his loyalty, Bishot knows Drake is on to him.

Riml asks to be send aboard

Ghia Garing as Drake's representative, and to have Lana sent back safely to America. On *Ghia Garing*, Bishot and Louser discuss strategy. Both realize they are no longer safe, and must expect an attack from Drake.

Aboard *Grand Garan*, *Zellana*'s warriors rest and discuss plans for the battle with Ciela Rapana. *Ghia Garing* appears and former *Zellana* pilots rush to aura battlers, filled with the spirit to avenge their lost home. In one corner of the battlefield, the Black Knight engages in the now-obligatory duel with Sho Zama. During the commotion, Riml arrives on *Ghia Garing* with her own plans and says sternly, "I cannot forgive my mother."

48 "Cross Fight"



The battle still rages outside *Ghia Garing* while inside the ship, Riml searches for her mother. On the bridge, Bishot sends a message to Drake, telling him he needs reinforcements soon or he will retreat.

On *Grand Garan*, Ciela reassures herself of the righteousness of their cause. Outside, Sho continues to battle the Black Knight. The Black Knight goes hyper but an unknown power reduces him to normal.

Far away on *Carl Vinson*, Capt. Scott decides it would be best to stay out of the battle and not increase the casualty count. The rest of the world watches the outcome of the battle anxiously.

In *Sprigand*, Shott locates Ciela's exact position on *Grand Garan* using an aura detector and orders his crew to direct the ship's firepower directly toward Ciela's position on the bridge. *Grand Garan* prepares to ram itself into *Ghia Garing*. Seeing this, Bishot orders one of his ships to block *Grand Garan*'s approach while the rest of the ships retreat. Meanwhile, Billbine continues to fight the Black Knight who goes hyper again. Sho is reluctant to do the same, since it would only leave evil aura in the Pacific.

Shott is about to deal the final blow to the bridge of *Grand Garan* when suddenly Marvel attacks from above in Dunbine, shooting her way straight through *Sprigand*. Marvel comes around again and attacks the bridge, causing heavy damage and stopping Shott's attack.

Elsewhere, on the bridge of *Goraon*, Elle glows as she fights to keep the Black Knight from going hyper. The Black Knight, still hyper, turns his attack onto *Grand Garan* again. Ciela orders everyone to evacuate the ship, and says that when the ship self-destructs it will take the hyper Garaba with it. Suddenly *Goraon* rushes to the scene and runs into the hyper Garaba, and the Black Knight realizes Elle was trying to prevent him from staying hyper. On *Goraon*'s bridge, Elle tells the Black Knight, "Begone! I shall absorb all your evil aura. Begone! Disappear!" Elle absorbs all of the Black Knight's evil aura and glows brightly. She cautions Capt. Abe not to let Riml kill her mother, and dies.

In *Ghia Garing*, Riml finally locates her mother's room and accuses her of being the root of all evil in the war. Riml tells Louser to prepare herself to die. Louser laughs cynically.

Outside *Ghia Garing*, Sho fights his way into the launch bay in search of Riml. Inside Louser's room, Riml rushes Louser with dagger drawn but Louser is faster and draws a gun from her bureau drawer and delivers a fatal shot to Riml's head. Nie, seeing Riml's dispersing aura, breaks into Louser's room with his aura battler. After spotting Riml's lifeless body slumped in a corner he fires into the room, killing Louser.

Ciela plans to ram *Ghia Garing* with *Grand Garan*, but *Goraon* suddenly approaches. Aboard *Goraon*, Capt. Abe tells Ciela that *Goraon* will ram *Ghia Garing* instead, and requests that *Grand Garan* fight *Will-o-Wisp*. Speaking softly to Elle's lifeless body that soon they will return to Byston Well, he rams *Ghia Garing*. The hull of *Goraon* crashes through the bridge of *Ghia Garing*, killing Bishot. The two ships go up in flames.

49 "Chum Huau"

The battle continues despite Elle's death. Having lost their source of aura power, *Goraon* and *Ghia Garing* begin to sink into the sea.

In the midst of chaos, Musin Poe lands on *Will-o-Wisp* with intentions of assassinating Drake. She is captured when her attempt fails because of Barn Bonnings' previous warning to Drake. Nie Given and Keen Kiss break into *Will-o-Wisp*'s bridge, also in an attempt to kill Drake, and in the confusion, Marvel makes her escape in the Bubuli. Keen witnesses her escape, launches after her in the Botune, and is killed by Musin.

All over the world, people watch the battle anxiously. Among the audience are Marvel's parents in Dallas and Sho's father and his secretary in Tokyo.

Grand Garan faces *Will-o-Wisp* for an all-out attack. Elsewhere, Musin interferes with Barn's pursuit of Sho, who flies away and joins Marvel.

On *Sprigand*, Shott hopes Drake and Ciela will destroy each other. To Shott's surprise, Sho, Marvel and Chum join aura powers to become a sphere of light darting at Shott. Because of Musin's love for Shott, she propels herself between Shott and the incoming beam. The canopy of the Bubuli flies open and Musin falls toward *Sprigand*'s bridge. Shott rushes to catch her in his arms, as the two die and return to Byston Well in a growing ball of light.

Sho, relieved that he was able to withstand going hyper, doesn't notice that Marvel has been fatally wounded in the attack. Not wanting to let him know, Marvel sends Sho away to *Will-o-Wisp* and laments, "Holy warrior Sho, you're not here when I need you the most," and follows Shott and Musin down the aura road to Byston Well.

Drake wonders why *Will-o-Wisp* is receiving an unusually high degree of damage. He eventually realizes that Bishot's death has greatly weakened the aura power of his forces, which directly weakens the aura barrier of *Will-o-Wisp*. Pretending the aura of *Will-o-Wisp* is even weaker than it is, Drake lures Ciela to ram *Grand Garan* while he secretly transfers command to a Blue Vega. Chum senses the trap and flies toward *Grand Garan*'s bridge to warn Ciela. At the Blue Vega, Nie locates Drake and kills him. Shortly thereafter, several Drumlo cannons destroy Nie. Ciela thanks Nie for killing Drake.

Grand Garan and *Will-o-Wisp* collide, hurling Chum into midair. Ciela's spirit leaves her body, requesting of Sho only that he does not leave his hatred on Earth. Ciela and her people return to Byston Well.

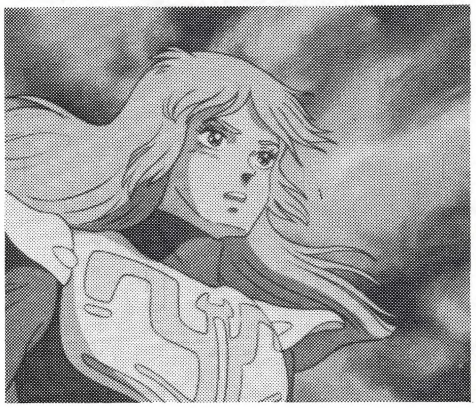
Only Sho and Barn Bonnings, the Black Knight, remain to battle now.

"You!" shouts Sho. "What have you gained with your hatred?"

"Power and deviousness. For my victory!"

"I don't kill *man*," says Sho.

"I kill *hatred*!" Sho plunges his sword into Barn and calls upon Ciela Rapana for purification. The entire battlefield transforms into pure aura; peace has returned.



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A mysterious voice calls sailors to the location of Chum Huau's motionless body, floating in the ocean. Chum is removed to the U.S.S. *Enterprise*.

That night, Chum told tales of Byston Well under the warm care of the surface men. Then, on a moonlit night, she left the war ship, never to return. Therefore, let the Mi-Fellario's tales of Byston Well be told.

BACK PAGE COMMENTS

With the completion of this issue we have begun a new phase in Animag's publishing. From now on we will be publishing *Animag* on a bi-monthly basis. We hope to continue the level of quality we have maintained thus far, and look forward to your continuing support.

Writers' Guidelines:

We welcome all contributions but before you send us your manuscripts, send for the *Animag Writers' Submission Guidelines.* All requests must be accompanied by a SASE (self-addressed stamped envelope) and should be marked "Writers' Guidelines".

Letters to the Editor:

Something on your mind? We're hoping to publish a letters page soon– contingent on letters received! Letters should address a specific issue pertaining to animation or the animation industry. Don't hesitate – write today!

Animag BBS:

Animag's computer BBS (Bulletin Board System) is in operation and going strong. Takayuki Karahashi is the sysop (systems operator). The system is designed to function as an interface, an electronic bulletin board between *Animag* and our readers. The BBS telephone number is (415) 341-5986. Set your modems for 300/1200 BAUD.

Address all correspondence to:
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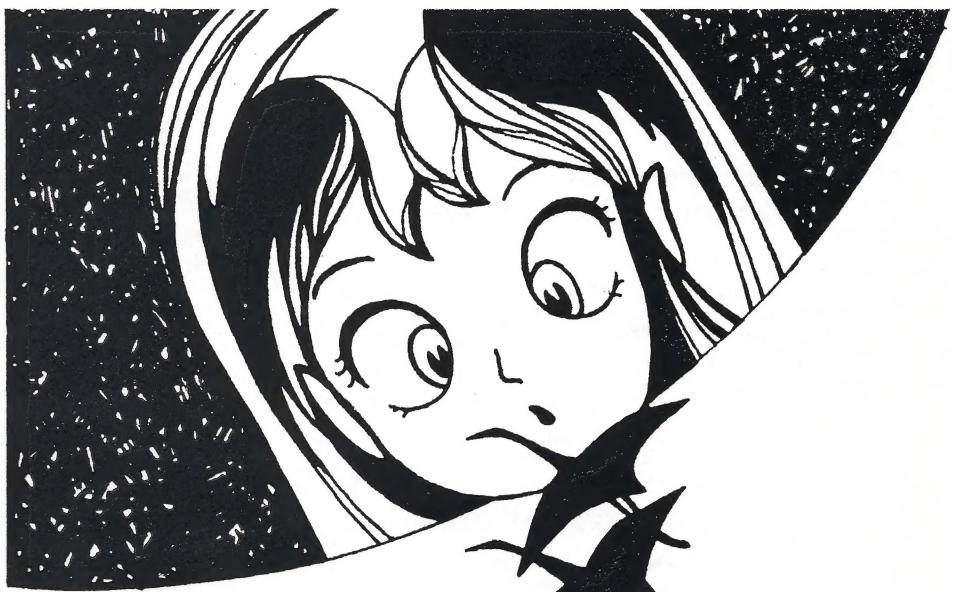

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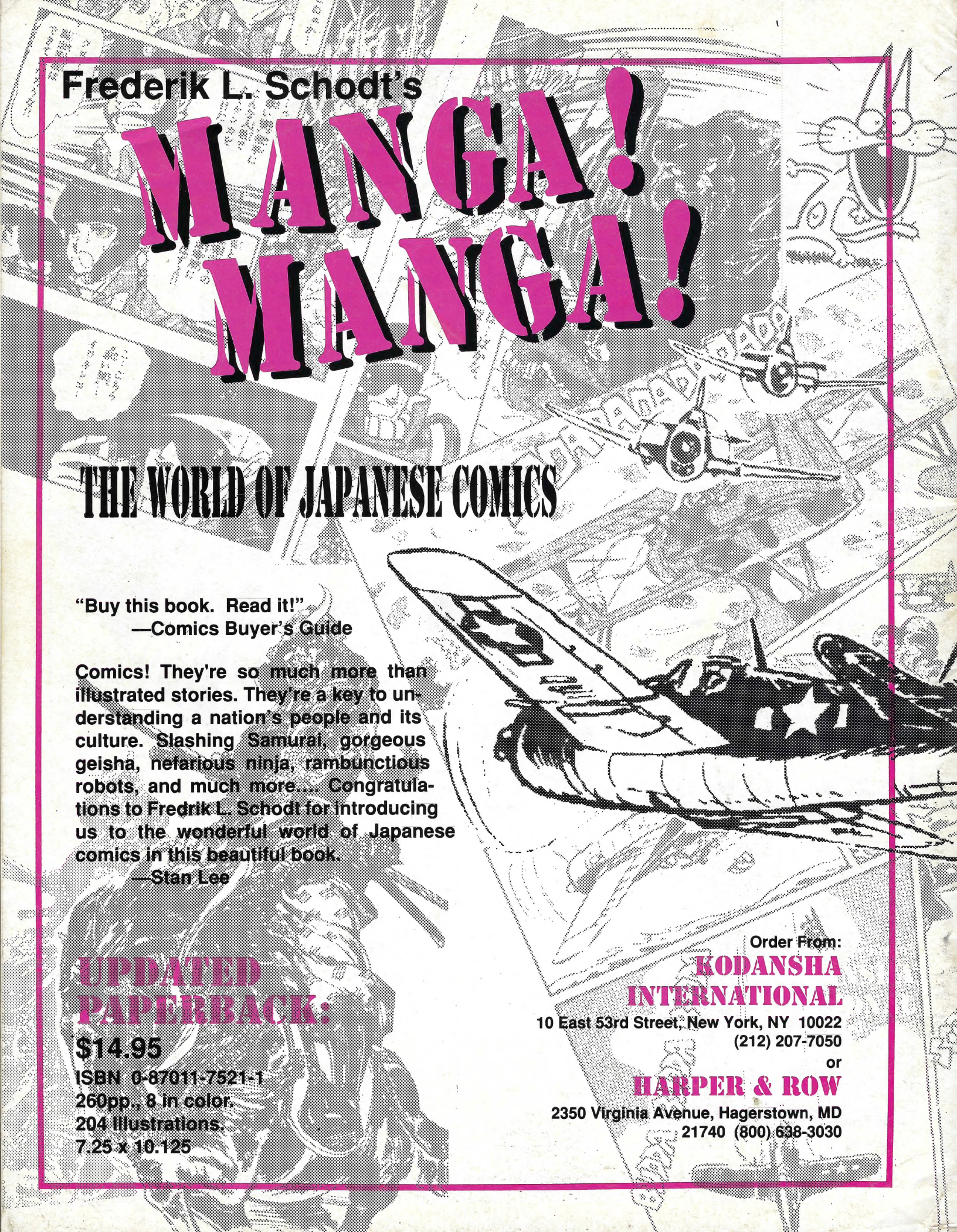

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